

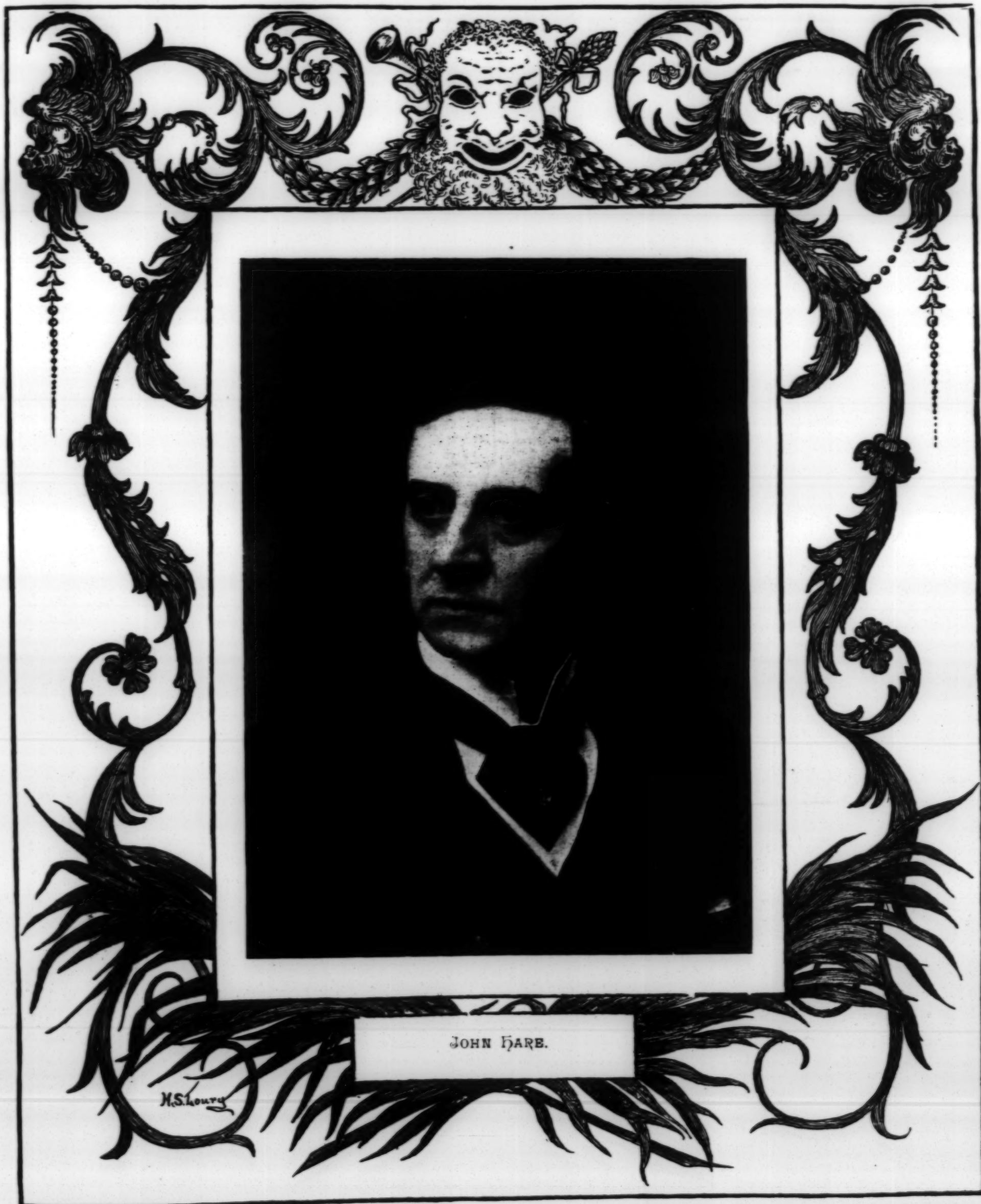
TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

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WILLIE COLLIER'S CAREER.



Here is Willie Collier's career as narrated with his own lips to a Mirror man:

"The Life of Jack Sheppard from the Cradle to the Grave!" I was fifteen when I ran away from home to join a juvenile Pinafore company. My parents had tried in vain to make something of me at a dozen different occupations—shirt cutting, brass polishing, newspaper reporting, and other reputable means of livelihood. Their endeavors were futile. My father, Edmund Collier, was an actor, and it was in the blood. Accordingly he apprenticed me to Augustin Daly as callboy. I received \$7 a week. My remuneration with Pinafore had been \$3.50. I suppose I was worth it.

"At Mr. Daly's my talents were utilized in various ways. I was required to copy out the parts for the company; I made a set of parts for every piece that Mr. Daly produced for seven years. I also made out the plots. As compensation I was permitted to play little 'bits.' Mr. Daly discouraged my histrionic ambitions, but I think that in his heart of hearts he must have thought well of me. He entrusted me with some very good parts—Simple in *The Merry Wives of Windsor*, Starveling in *Midsummer Night's Dream*, and the Page in *The Induction to the Taming of the Shrew*. The last was a small part, but required careful treatment. I also had the honor of understudying James Lewis—God rest his soul!—and W. J. Gilbert.

"After the European trip of Mr. Daly's company I had a little confidential chat with the manager. I asked him what he was going to do for the next season. You must understand that I was very ambitious. Mr. Daly said: 'William, you shall have any parts that may chance to remain unfilled.' I said: 'Promise me one part, Mr. Daly.' He said: 'No, William; I can make no promises.' Whereupon I severed my connection with Mr. Daly. It was high time. I saw so much of the manager that unconsciously I had acquired many of his mannerisms. The company used to tell me that I was growing more like Mr. Daly every day. With the perverted sense of humor of a youth of fifteen, I was fond of imitating the little idiosyncrasies of the members of the company. There were some great people with Mr. Daly in those days—Charles Leclercq, James Lewis, Charles Fisher, John Moore, and a half dozen other veterans. All of them had pronounced individualities, and the temptation to mimic them behind their backs at rehearsal was irresistible. Mr. Daly was the last to 'drop.' He called me into a dressing-room, and said: 'William, you have a pernicious habit of imitating the members of my company. I want you to cease this habit. It prompts you to grow bold, and some day you will be bold enough to imitate me.' For six years I had been Mr. Daly's double, but he had lived in blissful ignorance of the fact.

"John Moore was sorry to have me leave Daly's. He was a fine old fellow—a septuagenarian. He was prompter and I was callboy. My father had held the same position under him years before, and it pleased old Mr. Moore to have me with him. He died a couple of years after I quit Daly's.

"Yes, my experience with this company was invaluable. I am talking seriously now, and I mean what I say when I tell you that Mr. Daly's establishment offers the best sort of a school for a young actor. To continue this record, I jumped from Augustin Daly to David Henderson. I forsake the Temple of the Legitimate for the Sacred Lamp of Burlesque. Mr. Henderson engaged me for Bluebeard, Junior, a traditional burlesque. I must say that I felt the change of atmosphere keenly. I was slow in getting acclimated. At the third rehearsal Mr. Henderson dealt me a solar plexus when he said: 'Here's where you do your specialty.' I gasped for breath. 'What specialty?' He replied: 'Oh, a neat little song-and-dance or any old thing.' When I recovered from the shock, I set about learning a dance. It happened to be hot weather, but I labored for two hours every day for ten weeks practicing steps.

"After my engagement with Bluebeard, Junior, I joined John Russell for the first production of *The City Directory*. My original part was the Elevator Boy, a mere bit that lasted only through the first act. I asked Mr. Russell to let me write in a part for myself in the second and third acts. This was the satire of the theatrical manager, derived from my memories of Mr. Daly. The part grew and grew, like the little peach in the orchard, until it became the star part of the piece. Finally Mr. Russell engaged somebody else to play the Elevator Boy, and I was permitted to run the manager's part throughout the piece. After two seasons with *The City Directory* I formed a partnership with Charlie Reed for the production of *Hoss and Hoss*. I must plead guilty to the authorship of this farce. Every line of dialogue and every bit of business emanated from me.

"Charlie Reed died while we were starring, and I finished out that season and the next without him. Then I starred alone in a pretty little play by Mr. Kidder, called *A Back Number*, which I have hopes of reviving at some future day. It has never been seen in New York, either. The piece was too fine for the average audience, or else the public refused me in serious work. So I returned to burlesque to star under Mr. Palmer in *Little Christopher* for one season. Next I starred in *Miss Philadelphia*, and then Mr. Smythe asked me to play the Theophilic Barber with a special cast in

My Friend from India. This was followed by the production of *The Man from Mexico*, which ran successfully at Hoyt's for nine weeks until the middle of June.

"Now as to my future plans. I don't mind confessing that my ambitions are Napoleonic, and I have received sufficient encouragement from the public this season to induce me to believe that I am accepted in straight comedy. Never again will I wander from the straight and narrow path of the legitimate for the broad boulevard of burlesque. I have a new piece by Augustus Thomas, in which I hope to come before New Yorkers again next February."

Mr. Collier's determination to make the worthiest use of his talent has been generally endorsed this season by theatregoers in all parts of the country. His own natural wit is almost as nimble as that of his elder confreres, Joseph Jefferson. Those who remember Mr. Collier as Bob Acres in the revival of *The Rivals* for the benefit of the Free Ice Fund two seasons ago are serious in the belief that Jefferson's mantle may some day fit the ex-callboy of Augustin Daly.

LEGAL BATTLE OVER IRISH PLAYS.

"Some weeks ago," said Wilton Lackaye yesterday, "I made a statement in *The Mirror* that the managers of an Irish star had appropriated for their own use the duel scene in the last act of my new play, *Charles O'Malley*. In my statement in *The Mirror* I did not mention the names of the persons who contemplated the annexation of my property, but as William Harris has avowed himself one of the parties in question, I state candidly that Andrew Mack is the star and Rich and Harris the firm of managers to whom I referred.

"Out of my own pocket I paid the expenses of the trial production of *Charles O'Malley* in Washington, May 3. The play's success exceeded my highest expectations; the press were unanimous in its praise, and the last act in particular was commended for the strength and originality of the duel, with its resulting climax.

"The success of the play at once became common talk, and I learned with astonishment that Rich and Harris intend to produce a play by Ernest Lacy and Joseph Humphreys, called *The Ragged Earl*, in the last act of which is a complete reproduction of the sword breaking duel of *Charles O'Malley*, a scene owned and copyrighted by me. William Harris attributes the similarity of the two scenes to coincidence. If necessary, I shall test this theory in a court of law. *Charles O'Malley* has already been successfully produced, while *The Ragged Earl* is yet to have a hearing."

Theodore Burt Sayre, the author of Mr. Lackaye's play, said: "I wish to say that I do not believe Ernest Lacy has had anything to do with the interpolation of my scene in his play, and I do not think that he will claim it as his. In my eyes this proceeding smacks of business management and expert stage revision. Most of Mr. Harris' defense is like the flowers that bloom in the Spring. It has nothing to do with the case."

A legal battle may ensue as to the priority of the conception of the two duel scenes.

DANIEL SULLY COMES TO TOWN.

Daniel Sully and his manager, Willis E. Boyer, were on the Rialto last week radiant with the success of a highly prosperous season.

"We opened on Aug. 27 and closed on May 15," said Mr. Sully to a Mirror man, "touring for thirty-nine weeks from coast to coast, enjoying the most successful season I have had in recent years. On Feb. 26, at Winnipeg, we produced my new play, *Uncle Bob*, a domestic comedy-drama following the natural order of *The Old Homestead* and *Shore Acres*, although thoroughly a city play. Since its first production, *Uncle Bob* has been used occasionally as a second bill, and it has scored a pronounced success at each performance. It has a military element in my own character, a veteran of the late Civil War, and the first act is supposed to occur on Decoration Day, the scene being laid in Riverside Park, New York, showing the Grant Monument.

"The main character, the veteran, is superintendent of a New York street railway, and one of the strong scenes, a meeting of the railway directors, closes with what I believe to be the oddest and most effective curtain of recent years. My part affords opportunities to do what the public know me to do best, and able critics have agreed that the play is a sermon, and leaves one the better for having seen it. The two leading characters, the organist and the soprano of a church, bring church and stage closely together, coupled with the worldly element of the railway realm. I am confident that the play is the best I have had of late years, and we are now perfecting arrangements for the tour and an elaborate production, contracts for exceedingly handsome scenery and printing having been signed already."

"Mr. Boyer will soon accompany me to my farm at Lake Hill, N. Y., where we will rest for the summer and conclude our plans. The next season will open early in September in this State, near my summer home."

DE WOLF HOPPER'S PLANS.

De Wolf Hopper will produce his new opera, *The Charlatan*, at the Knickerbocker Theatre on Sept. 5. As already reported, the score of the opera is by John Philip Sousa, the libretto by Charles Klein. The principal roles fall to Mr. Hopper, Miss Bergen, Alfred Klein, and Alice Judson. The star part is that of a fake magician, an extraordinary mortal, kinsman of Cagliostro, John Wellington Wells, and the late Professor Herrmann.

As usual, Alfred Klein will be Mr. Hopper's side partner in the development of the comic intrigue. He will appear as an itinerant tragedian, a Vincent Crummies in miniature. Nella Bergen will have the prima donna role, and the Hopper company will be the subretrie.

The scene of *The Charlatan* is Russia, and the three acts will show some beautiful sets. Ernest Groe, who has contracted to furnish the scenery, completed the models last week, and those who saw them pronounce them superior to anything displayed of late years in comic opera.

SOUSA'S SUMMER.

"John Philip Sousa will spend his summer vacation in Vermont," said Colonel George Frederick Hinton, his business manager, to a Mirror man yesterday. "This will actually be the first summer rest he has enjoyed in sixteen years. He will return to town to witness the initial New York production of his new opera, *The Charlatan*, on Sept. 5. Two days later he will open his band season in Pittsburgh, and on Sept. 14 he will begin a six-weeks' engagement in St. Louis. Our tour next year will, as usual, cover an immense amount of territory. All the principal cities and towns of the Pacific Coast will be visited, and in April we shall again tour the Continental cities of Europe."

THE BIRD WAS MADE TO SING.

Not very long ago Jean de Reszké declared that he had said good-by for well and good to Faust and Romeo, and that never, never again would he condescend to sing these purely sentimental parts. To friends he has often avowed that the Wagner heroes had a strange fascination for him.

It is well known that de Reszké organized a superb company of singers to tour Russia under the nominal management of Loewe. The advent of this company in St. Petersburg was duly proclaimed by large posters, bearing, in conspicuous type, "Wagner Cycle." The first and second performances were given before large audiences, and were enthusiastically received. The personal success both of Jean and Edouard de Reszké as Tristan and the King was very great.

The next performances were *The Flying Dutchman* and *Die Walkure*, and these were not patronized to a paying extent. This discouraged Loewe much, but what perturbed him most was the fact that the Czar had not deigned to grace any of the performances by his presence. Loewe began to fear that there was perhaps some foundation for the tales he had heard abroad of the inflexible patriotism of the de Reszkés, and that the Czar took this occasion to show his disapproval of the views of his two famous subjects.

Loewe sought and obtained (at what cost is not known) an audience with the Czar, who received him affably and promised that he would grace the next performance by his august presence. The manager was overwhelmed with gratitude, and asked His Majesty what opera he would prefer to hear. The Czar calmly said Faust. For a moment the manager was dumfounded, but soon recovering his composure he betook himself into a presence that gives him as great apprehension at times as the ordeal of an audience with the Czar—he went to Jean de Reszké's hotel.

Jean, of course, could only consent to sing Faust. But either to show his adherence to his public declaration that he would sing only in Wagner operas or to economize printers' bills, the posters still read "Wagner Cycle," and underneath: "Faust Music by Gounod." The performance of Faust so pleased the Czar that he asked to have Romeo and Juliet performed, and de Reszké perforce had to sing Romeo again.

The French press tried to see a political significance in this request of the Czar's for music that is less difficult to understand than Wagner's. In spite of the fact that the French attribute great executive genius to their ally, it is well known that the Czar is not overburdened either by executive genius or brains, and in all probability his preference for Gounod was simply a matter of personal taste.

SARCEY AND LEMAITRE.

Sarcey in a recent feuilleton discourses in his most unctuous and good-humored vein on the place that irony ought to have in dramatic works in general and in Lemaitre's last play, *L'Ainé*, in particular. The two foremost representatives of French dramatic criticism, Sarcey and Lemaitre, are excellent friends, although their views on the affairs of the drama are absolutely divergent.

Sarcey was told that his criticisms of *L'Ainé* were particularly severe. Lemaitre wrote to Gumbourg, the manager of the Monte Carlo Theatre, that if he should see Sarcey, who was giving a series of lectures on the Riviera, to tell him that he was wrong in saying that the principal character of *L'Ainé*, the Reverend Mikila, was a caricature; that the author had known a man who was his prototype. Furthermore, Lemaitre averred that his play was not ironical, as he did not know what irony meant, closing his message to Sarcey with the words: "People, uncle, deceive you!" This, of course, was a sarcastic shaft, as the new school of writers constantly accuse Sarcey of being old-fashioned and of catering unduly to the prejudices and the illiberal views of the well-to-do bourgeois.

Sarcey's answer to Lemaitre is a treatise on what is reality on the stage and what is not. He says:

"My dear Lemaitre, it is possible that you knew a Mikila in real life. As you affirm, it is more than a possibility that it is a part. But it would only prove that people exist who are living caricatures. Please note that your Mikila was not ridiculous in his own surroundings. His attitude, his gestures, his phraseology, his way of expressing his thoughts seemed perfectly natural to the people with whom he lived. But what did you do? You put next to him a young and witty woman of no moral character, whose only idea is pleasure, who sees her husband as he is—a pedant, a bore, full of Biblical citations—a type who by this contrast is ridiculous and becomes a caricature. You say that you do not know what irony is. Perhaps you do not realize that irony lurks in every one of your lines. One never knows whether you are not making fun of your characters, of your audiences, and even of yourself. People do not like to be deceived at the theatre, and that is why you do not possess the confidence of your audiences. You always inspire them with suspicion."

ROBINSON CRUSOE'S ISLAND.

Ludwig Fulda's Vienna success, Robinson Crusoe's Island, which Sydney Rosenfeld has secured for this country, is a comedy drama. The action begins in the home of a millionaire who sets up a splendid steamship for speculative purposes and then gets wrecked on an island. Here, for two acts, his riches count for nothing. He is rescued, and the scene returns to that of the first act. The love interest is supplied by a poor young man who is snubbed in Act I, becomes a hero in Acts II and III, and is rewarded finally in Act IV. Mr. Rosenfeld's other purchase, *The White Horse Inn*, which is the hit of the Berlin season, is a series of humorous episodes befalling a tourist in the Austrian Alps.

MANAGER MCCORMICK TALKS.

"Despite all rumors to the contrary," said Manager Andrew A. McCormick yesterday, "The Highwayman opens at Manhattan Beach, Aug. 8. In some inexplicable way a rumor prohibiting any theatrical performances on the coast, as the lights might aid the pilots of the Spanish fleet. Upon investigation I found that the Government had made no such absurd prohibition."

"The season of *The Highwayman* was curtailed, was it not?"

"On the contrary, it was prolonged. The opera stayed on the road several weeks longer excitement began to affect business we deemed it wiser to close. I have re-engaged nearly all the people for next season, and they will produce a new opera during the year. The Broadway Theatre Opera company is a fixture."

GOSSIP.



Above is an excellent likeness of Mildred Hall, who is winning favor by her clever and versatile work as an actress. After entering the profession several years ago Miss Hall went abroad to study. Since her return to her native country she has won the praise of press and public by her work, which is noteworthy for sympathy and naturalness. Miss Hall is a handsome brunette, with large, brown eyes, a good physique, tall and willowy, is refined in manner, young and ambitious, and her many friends believe she will win high honors in the profession.

The annual commencement of the Henry C. De Mille Collegiate Preparatory School, at Pompton, N. J., was held on Decoration Day.

Richard Carroll is at the head of the comic opera company that will open a Summer season at Louisville on June 13.

Edwin C. Jepsen, a brother of Eugene Jepsen, has acquired the rights to *Darkest Russia*, and will take the play on tour with Max Zeiner. This will be the seventh season of this melodrama.

When it comes to engaging the company, the manager reads *MIRROR* cards.

Divorces will be presented by Mrs. Fiske next Monday at the Fifth Avenue Theatre. New scenery has been painted for the production by Frank E. Gates and Edwin A. Morange, and several additions to the company have been made for this production, including Max Figgman, Nick Long, and Harriet Sterling.

May Irwin's new play, *Kate Kipp*, Bayer, was produced in Kansas City recently. She sings but two songs in the piece, and this departure was objected to by the local critics.

Hauptmann's *The Weavers* is likely to be seen in New York before long. Charles Henry Meltzer has made the English version of this remarkable play.

Olga Nethersole is to produce *The Termagant*, a romantic comedy, by Louis N. Parker and Murray Carson. The scene is laid in Spain at the end of the fifteenth century.

Names in *MIRROR* cards are never forgotten.

Harry Hamlin, who has spent several months in New York, leaves for Chicago shortly. Next season at the Grand Opera House in Chicago is booked solid with a list of very strong attractions. The past season has been one of the most prosperous in the history of this theatre.

David Belasco denies that his new play will be produced first in London. It will be brought out next season in this country.

Gerald Griffin, who has been for the past two seasons in vaudeville, has been engaged for the role of Professor Goodly in *What Happened to Jones* next season.

Hollis Cooley and John Cordray wire *The Mirror* that Charles E. Blaney's *A Hired Girl* played to the banner business of the season at Cordray's, Portland, Oregon, on May 23. Thomas J. Ryan, in the title role, scored a big hit.

A *MIRROR* card gains the prompt attention of managers.

The Clyde Publishing Company, Chicago, has published Volume III of "Tricks in Magic, Illusions, and Mental Phenomena," by H. J. Burlingame. Many interesting stage illusions are explained, and a valuable list of magical books is added.

George M. Fenberg, musical director, denies the statement that he is with the Spencer Comedy company.

Sam S. Shubert has leased Rand's Opera House, Troy, N. Y.

MIRROR cards shoot straight into the managerial camp.

J. C. Kloos, stage machinist and electrician of the Waite Comedy company, is resting at Stottville, N. Y., where he is painting a picture of the Maine.

Elsie de Tourney's scenic and electrical production of *Joan of Arc* is booked under certain ties in the West, playing Helena, Mont., Thanksgiving Day. Miss de Tourney is now recovering her health at St. Paul.

This is the time of year when *MIRROR* cards do more than anything else in the world for those seeking engagements.

The Remenyi Memorial Committee held its second meeting last Saturday at the Cafe Boulevard, 156 Second Avenue, New York city. The body of Remenyi is to arrive from San Francisco the latter part of this week, and the funeral is to be held next Sunday. The interment is to be in the plot of the Actors' Fund at the Cemetery of the Evergreens.

W. G. Browne, author of *The Heart of Cuba*, has written two plays called *At Manbury* and *Gaffr Crews*, and is at work on a play to be called *On Board the Maine*.

Elizabeth Robins has decided definitely that she will return to America to play next season.

Knowledge is power when you put the knowledge in a *MIRROR* card.

LAURA KENNE'S BIOGRAPHY.—"No more charming stage biography has appeared within our recollection."—*Philadelphia Ledger*.

THE FOREIGN STAGE.

NOTES OF THE ITALIAN THEATRE

Sympathy for Spain—New Plays—Donizetti's Betty Revived.

(Special Correspondence of The Mirror.)

ROME, May 10.

Oh, wonder! I have a success to note—a melodrama at one of our minor theatres. It is called *Howl! Howl!* and its scene is by the sea. The subject is difficult to explain to America, but I must try. Maria's husband, Nanni, supposed to have been killed at the battle of Adna, was only made a prisoner. This news, instead of bringing joy to Maria, brings consternation, for she has a lover and is expecting soon to be a mother. The lover's name is Andrew, and his father's name is also Andrew. Andrew, father, in his turn, is the lover of the wife of a half-idiot servant, whom he has dismissed, merely to get rid of his presence. Antonio, who is not such a fool as he looks, vows in his heart that he will be revenged. The occasion presents itself one stormy night, when he is watching on the coast, and both Nanni and Andrew, father, are in boats, trying to reach land. The waves are high and threatening, the night is dark, and the wind is howling, howling! Andrew, son, meanwhile is saying good-by to Maria, and then runs to the coast, where he sees his father's boat ready to sink. The idiot, who alone might have saved the boat, looks on and laughs as the boat disappears with his wife's lover in it, and as the curtain falls he cries in joy: "Howl! Howl!"

With the exception of the idiot there is not a good part in the play, but it pleases because it is melodramatic and quick of action. For this reason it has been repeated several times, and is nightly applauded by the gods!

The American-Spanish war has brought out an old comedy by Leo Fortis, *The Last Hours of Camons*, an episode of the Spanish-Portuguese war in the sixteenth century. It is being greatly cheered, most Italianas, as Latinas and Roman Catholics, siding with Spain.

Another play, inspired by war—this time the Turkish-Greek war—is *The Dream*. Here again we have a wife who has a lover, fighting for the Greeks in Candia, and who returns at the close of the war. When he appears before the guilty woman she kills herself to save herself.

Tribly continues to be hissed wherever it is played in Italy. No one understands it, neither public nor actors.

Rather a curious problem play is *A Soul's Profile*, written by a student at one of our universities. A young fellow is engaged to be married, but he has such a curious temper that the girl refuses to be his wife, so he goes abroad, where he makes a fortune, when he returns to his native land to find his former love married to another man. He still loves her, and tells her so, and at the same time he confesses a strange peculiarity of his character, which is that it is only when his desires are not satisfied that he feels urged to work out great ideals. "Then work out your great ideals," says the woman, "for I shall never be yours."

A pretty one-act play is *In Collaboration*. A young fellow is trying to write his first play, but does not know how to finish it. He is unexpectedly helped by a pretty little cousin, who teases the life out of him, but whose every word he jots in his note book until he finally makes love to her, kisses her, and asks her to be his wife. This forms his play, and ends it to his satisfaction and the public's. It would be a pretty little work for amateurs. There are only two parts in it.

Duse has been doing wonders again in Spain and Portugal. In Lisbon the receipts averaged from \$3,000 to \$4,000 nightly. Her greatest triumph was in *Dumas' The Princess of Bagdad*, and when she returns to Paris she purposes giving it there. She was called fifteen times before the curtain, and then refused to answer further calls.

In Lisbon also a special newspaper was published in her honor, and called *Duse*. It contained only articles on herself, written by all the most celebrated authors in Portugal, and a marble tablet was placed in the theatre to record the date of her appearance there. We must remember that Queen Pia is Italian, and a sister of King Humbert, and the King and Royal Princess, her sons, are nephews of King Humbert, and half Italian in consequence. Duse has promised to play *The Princess of Bagdad* in Florence in about a fortnight.

During the late Florentine-American festivities in honor of Paul Focanelli and Amerigo Vespucci the students gave a performance of *Plutus* in the Politeama, reduced for the occasion into a Greek theatre. After *Plutus*, *Eroda's* pantomime of *The Schoolmaster* was given. This last was quite a novelty, as *Eroda's* pantomimes were discovered only five years ago in the British Museum. American managers might make *Eroda's* mimics pay—there is nothing so new as the ancient.

The greatest success, however, of the Florentine festival entertainments was Salvini's performance of *Saul*. It is forty years since Salvini played *Saul* for the first time. Modena, his teacher, saw Salvini play *Saul* in 1859, and told him, generously, that he, the pupil, surpassed the master in this tragedy. The first actor who made a hit in *Saul* was Morrocchesi, who also was the first Italian actor who played *Hamlet*, in 1791. *Saul* is the most difficult part on the Italian stage. It requires so many extraordinary gifts and qualities that they can rarely be found in one actor. When playing it the other night Salvini said: "I have studied this part for forty years, and to-night I have found new effects in it."

Salvini has also studied parts he never played; for instance, *Cromwell*, by Victor Hugo. There has never been an actor, perhaps, who has been so conscientious and so scrupulous as Salvini. He left nothing to chance. Thus, after forty years, he studied *Saul* again, as if he were giving it for the first time. When he first studied the part, he read and reread every part of the Bible relating to *Saul*, in order to enter into the sentiments and customs of the times and places in which *Saul* lived. His performance of *Saul* is now the perfection of art and he is as imposing as ever and his voice as splendid. Every movement is perfect. To see him in this part is a treat given to few to enjoy. If Salvini lost his fortune he might soon make another by playing *Saul* in America and England.

Bovio has written another Biblical play, *The Leviathan*, but it has not been given yet. Zaccari is the best interpreter of Bovio's plays.

Novelli, who is soon going to Paris, is an anti-quarian in his leisure hours, when he has any. His greatest delight is to roam from one old curiosity shop to another, sometimes buying and sometimes only discussing the value of certain objects, of which he is often a better judge than the dealer himself. Sometimes he is recognized by a dealer, and then the fun knows no bounds, for there is not a greater wag, on or off the stage, than Ermete Novelli.

French plays are quite out of favor in Italy

just now, but every time a new play is given in Paris it is immediately translated and given in Italian, and always with the same failure. Not even *Tina di Lorenzo* and *Ando* could save Catherine the other night. It was hissed from the second scene to the last. Its failure was as complete as that of *Tribly*.

At the Opera we have had a series of old operas, the most noteworthy being *Betty*, by Donizetti, which may be remembered by some white-haired playgoer who perhaps heard it, when he was a boy, under the name of *The Swiss Cottage*. Like most of Donizetti's operas, *Betty* was written within a few days, not only the music, but also the words, for Donizetti was fond of writing the libretti of his operas, and was not a bad poet in his way. It was given in Naples for the first time in 1836, with Toldi as *Betty*, Salvi as *Daniel*, the tenor, and Fioravanti as *Max*, the basso. This reminds me that Salvi died in a London garret, though he might have lived in a palace had he consented to sell certain letters he had, in his young days, received from George IV.'s divorced queen. He lived, giving a lesson for a meal, and accepting charity, when charity was proffered. When *Betty* was first given it was pronounced as a novelty in art, for having two pieces in the same time and movement—namely, *Betty's* Cavatina and the duet between soprano and tenor. *Betty* is almost an idyll in its libretto, and its music is a gem. Originally it was in one act, then Donizetti added some numbers and made two acts. But it is better in its one-act form, and as such is admirably adapted for amateurs. By amateurs it has often been given, not only in Italy, but also in other countries, notably in Germany and Russia.

The best amateur performance of *Betty* that I remember was at Bologna, in the house of the Marquis Mazzacurati, where it was performed for the benefit of the rice laborers on one of the Marquis's properties. I remember *Betty*, she was a young English girl between fourteen and fifteen years of age, and her long hair plaits reached almost to the edge of the skirt of her pretty Swiss costume. Every man in the audience fell in love with her. Where is she now?

Another time I saw and heard it in St. Petersburg. *Betty* was then a petted society belle, and her neck was covered with coral ornaments. But she was not the *Betty* of my little English girl, nor did she sing or act as well.

Since then I had not seen it again till to-day, and to-day is not so good as yesterday, or am I more difficult to please? Perhaps both.

S. P. Q. R.

THE PARIS STAGE.

A Wagnerian Opera—Rejane's New Play—Notes.

(Special Correspondence of The Mirror.)

PARIS, May 15.

Albert Carré has been diligent in his efforts to secure new works for production at the Opera Comique. One of his finds had a hearing last Tuesday. Its title is *Fervaal*, and both the book and the score are by Vincent d'Indy. It was not exactly new to the music loving public, as in March, 1897, it was sung in Brussels, and many of the Parisian critics saw it at that time, and reviewed it at length.

The opera, or music drama as it is more properly called, is pronouncedly Wagnerian. In fact, so deeply has M. d'Indy fallen under the spell of the great master that not only is his music reminiscent of Wagner's tone poems, but his characters belong to the same period of German mythology from the same source with other names beloved to Wagner. Henri Pouquier, the able critic of the *Figaro*, in his notice of the performance, dwells upon the marked influence of the Bayreuth master. *Fervaal*, last descendant of the gods, and grown to maturity in a forest, is but another Parsifal: Arfagard, who has been his tutor, is Wotan, of *Die Walküre*; in *Guilhen*, to whose charms *Fervaal* succumbs, one discovers Isolde, and so on through the rest of the characters. The music, as I have said, is equally akin to that of Wagner. Though one may have but a casual knowledge of music, he cannot fail to recognize various motives throughout the opera. However, the combination of those motives has been made so deftly, the entire orchestra arranged so skillfully, that the lover of Wagner can hardly fail to appreciate and enjoy the work. It is the general opinion, nevertheless, that *Fervaal* is out of place at the Opera Comique. Jeanne Raunay was most artistic as *Guilhen*. She is beautiful and sings magnificently. She sang the part in the original production at Brussels, but is new to Paris, and a great future is predicted for her here.

Rejane seems to have scored a triumph, possibly the greatest in her career, with *Zaza*, the comedy by Berton and Simon. The character is one that suits her exactly. Her part is most arduous, as she is on the stage during practically the five acts, yet her spirits never flagged for a moment.

A new ballet, *La Bulle d'Amour*, on which Georges Feydeau and Francis Thome have collaborated, was the feature at the reopening of the Theatre des Folies Marigay on Wednesday. It is bewildering in its gorgeousness, and has rarely been equaled in beauty of scenery, electrical effects, music, and chorus. The principal dancers are Angèle Hérand, long a Paris favorite; Mlle. Gallinetti, also popular here, and Stocchetti, an importation from Milan.

Yvette Guilbert has gone to Carlsbad for a rest after her recent Paris season.

Our great success *Cyrano de Bergerac*, at the Porte St. Martin; *Le Contrôleur des Wagons Lits*, at the Nouveautés; *Ma Belle-mère*, at the Cluny, and *L'Amour Mouillé*, at the Athénée Comique, continue to do good business.

A rather morbid drama, *Airt*, by Romain Rolland, was produced by the Theatre de l'Enfer recently. *Airt* is a young prince whose father has been assassinated by a usurper who holds the son a prisoner. He plans to assume the dictatorship of the country, and confides his project to two friends, a man and a woman. Realizing that the attempt would end in his death, they resolve to expose the plot. Consequently, when *Airt* attempts to leave the palace where he is confined, barred doors confront him, and in despair he throws himself from a window and is killed. The play has not the qualities essential to popularity.

Jeanne Granier has renewed her engagement at the Variétés, where she has won such success in *Le Nouveau Jeu*.

T. S. R.

THE ACTORS' SOCIETY.

The next meeting of the Board of Directors of the Actors' Society will be held on June 6. The annual meeting of the Society takes place Aug. 16. A preliminary meeting for the nomination of officers will be held July 26. During the week of July 18 delegates of the Society will be sent to Omaha to attend the convention of the National Alliance of Stage Employees, when it is expected a charter will be granted the Society by which it will become a labor organization.

THE CALLBOY'S COMMENTS.

SONGS OF THE STAGE.

V.—The Modest Manager.

I like to see my name upon
The billboards and the walls,
I love to have it posted on
The houses and the halls.
I know that all the public need
To make them seek a show,
Is just to have the chance to read:
"Direction, So-and-So."

Time was when foolish folk would say
The manager was not
The whole affair. They see to-day
That all such thoughts were not
How should they know it was all right,
Or worth the price, you know,
If I forgot to keep in sight:
"Direction, So-and-So."

And why should not the enterprise
Be branded with my name,
For am I not the man who buys
The paper for the same?
Yes, say my name don't help a bit,
And say it hurts the show,
But you must keep on reading it:
"Direction, So-and-So."

To Everett King I am indebted again, this time for information of a repertoire star of no little courage in departing from the rigid lines of conventionality and custom. This gentleman, discovered first by Mr. King in Pennsylvania, has bobbed up again in Maine, and, although he is not doing now as he did before, the particulars of his original conception as shown in the Keystone State should be recorded.

"The play was *Monte Cristo*," writes Mr. King, "and the player of the title part exclaimed tragically in the dungeon scene, just before the moment of escape: 'Thank God, I still have me old banjo, tum-ty-tum, tum-ty-tum,' etc., and the specialty was introduced." This is dedicated respectfully to the service of the ideal *Monte Cristo*, James O'Neill.

J. Knox Gavin, of the Columbian Comedy Company, has also obliged a second time, sending on a beautiful letter with the observation that he seems to be "a mark for Michigan aspirants." The letter, dated at Alpena, says explicitly:

DEAR SIR: I am very desirous of obtaining a situation on the stage. I am 5 feet tall quite slim fair complexioned only I have dark hair & eyebrows my hair is very long it reaches below my waist I have blue eyes, small mouth very pretty shaped teeth & quite white I am told. I have a small foot wear a No 2 Slipper I am quite a good singer am very good at gestures. I had 6 week lessons from Prof. in Detroit in regard to gestures & the expressions & so forth. I took part as a fairy in Whitney's opera house at an operetta at the time. I have a little boy 6 yrs old that I would like to accompany me. He is a lovely child if I do say it myself. I wish to have him trained for the stage. I think he would make a very pretty appearance. I am quite well educated which is something I neglected to add in previous lines. Hoping I will be successful in obtaining a situation Respectfully.

Then Jerry Herzell, stage-manager of the Union Square Theatre Stock Company, sends one all the way from Oklahoma, commenting that it goes to show that "even out among the Indians there is a chance to organize a really talented company." Mr. Herzell's correspondent says:

If you can use A-1 Amateur will join you—at once. Am a good Dresser and No chaser, age 22, will to Learn & Salary No object. Am at present & the ex-Professor in the Beef & Meat Co.—But want to Learn the Theatrical Biz. Will take Props and small parts O. K.

Charles F. Adams, writing from Concord, N. H., has contributed a quotation from a Plymouth, N. H., newspaper, which sheds sympathetic light upon one of the subtle allurements of one-night stands which we all know so well and remember so tenderly, and the pathetic humor of the manager's complaint must find many responsive hearts. The quotation:

The Boston Comedy company played Monday night to a good audience. One of the actresses when dancing swept over a kerosene lamp. H. Price Webster, manager, righted the lamp, which did not go out. Mr. Webster's biggest hit was made at the back entrance to the hall, where a band flew up and hit him in the face as he was going in. He suggested that the ticket-office door needed a lock, as the only way he had of fastening it was by a shovel.

A Helena, Mont., newspaper published recently a funny story about John World, of Town Topics. Whether or not the yarn is a fabric of the ingenious brain of Yank Newell, who vouches for the thing, I don't know, but it is worth repeating, anyhow. Here it is:

John World had a peculiar experience a few weeks ago when playing at Ouray, Col. He had never played a mining camp before. It is the custom in Ouray for the miners to buy seats at the back part of the hall and wait until after the overture has been played, and all seats not occupied in the reserved portion of the house they make a rush to secure. John had heard that there were some rough characters in mining camps that would think no more of shooting an actor than they would of eating their breakfast. The curtain went up and on came World for his first speech. At the same moment two hundred miners in the back part of the hall made a rush for the reserved seats. One of them in climbing accidentally discharged his revolver. World took this for the cue that they intended to kill him, and he disappeared instantly, saying: "I am shot! I am shot!" The rest of the company came on in turn, but World was nowhere to be found. After the second act had finished, some of the stage hands discovered him behind a mass of old scenery under the stage, and his first words were: "Have they arrested that fellow yet? He shot straight at me, but he missed me."

With joy I have read certain theatre rules in a programme sent along from a Connecticut town by a thoughtful but anonymous friend. Rule 1 says: "Those who must eat peanuts will go into the gallery, as it will not be allowed in balcony or parquet." Sort of a Mahomet vs. Mountain ruling, it would seem. I suppose that the cellar would not be allowed on the roof, either, nor the front-door on the gridiron. Rule 2 decrees that "Tobacco chewers will please leave their quid on the outside before entering." This regulation is puzzling when carefully regarded, but I take it to mean that one "quid" is expected to suffice for all comers, just as in our New York theatres where the programmes say: "The ——— all-tobacco cigarette will be found in the smoking-room." And I presume that the rush for the "quid" equals the familiar scramble for the cigarette.

Rule 3 begs that "If you don't like the entertainment please go out, there may be others who do." This one is comforting in a way, because it is disagreeable to get up and go out alone, and the probability that others may seek likewise to escape is reassuring. Elsewhere in the programme I have remarked with interest two advertisements, one of "The H—r House," the best hotel; H—r Brothers, proprietors; and the other, directly beneath, announcing "H—r Brothers, manufacturers of H—r's Roach and Water Bug Exterminator—fatal to insect life." Wouldn't you like to stop at that hotel, on the strength of those advertisements?

THE CALLBOY.

IRENE PERRY.



AS AUDREY IN AS YOU LIKE IT.

Irene Perry, for some time identified with burlesque and comic opera, has been for the past season a prominent member of Augustin Daly's Stock company, playing a line of differing characters unlike anything before attempted by her.

Miss Perry commenced her season in support of Ada Rehan on Sept. 1, 1897, touring the English provinces, playing *Audrey* in *As You Like It* and *Maria* in *Twelfth Night*. It was experimental, but the proof of her success was in Mr. Daly's casting her for the same roles in his Shakespearean revivals the past season at the home theatre.

Miss Perry's first appearance at Daly's Theatre, New York, was in No. 9, or *The Lady of Ostende*, produced Nov. 27, 1897, in which she played the character of Mrs. Whortles. Her work in this was most convincing and a happy surprise to all who saw the play. It is doubtful if anyone except Mr. Daly would have seen in Miss Perry the possibilities for so important a role.

In the curtain-raiser *The Subtleties of Jealousy*, which preceded the long run of *The Country Girl*, Miss Perry was cast for Henrietta in support of Miss Rehan as Nell Yancey, presenting a picture of a light hearted woman of the world, with no thought further than the fit of her gown. In this Miss Perry showed new ability as an actress, and her dressing of the part was exceptionally tasteful.

Miss Perry's *Maria* in *Twelfth Night* was marked by a spirit of mirth and rollicking abandon, and she never lost sight of the mischievous intent of the character throughout the play. Comment was made upon this sudden development of dramatic ability in a girl who had always been identified with the thought as to how pretty she should look, and who was not expected to worry as to how she should draw the character. When asked about her unexpected success Miss Perry was "quite at a loss to explain," and she continued: "It is more of a surprise to me than to any one else. And yet I have taken as kindly to it as a duck to water. The experience which seemed the most strange at first was that I did not get an encore for anything. After some particular scenes, it appeared strange that I was not obliged to go on immediately and do it over again; but no. In this line of work you have got to win on the first delivery. There is no chance, at least for that night, of doing better on a 'call.' I am happy and proud to say that I remain with Mr. Daly for next season, and hope I shall have an opportunity of showing improvement in my new field."

HUGO'S LA GRAND'MERE.

The management of the Paris Odéon, moved by the laudable desire to present novelties of unquestionable artistic merit, took from a volume of Victor Hugo's work, entitled "*Le Théâtre en Liberté*," a dramatic episode in seven scenes, previously unacted.

The story of the play is simplicity itself. A German prince of the eighteenth century has elected to live in a hut, unknown and earning a precarious living by selling herbs. For him the hut is better than a palace because it is shared by Emma Gemma, his wife, whom he adores. His mother, the Margravine, has been searching for her lost son for ten years. She has just discovered his retreat, over which she has full powers of sovereignty. She visits the hut, escorted by her courtiers, and is about to order her son to be taken to prison, when her eyes light upon his three children, happily at play. Her heart is touched. She opens her arms to her son and to his wife, and takes them all back to her palace.

The development of this story, judged from a dramatic point of view, says Henri Fouquier of the *Figaro*, is open to much criticism. Six scenes are spent in the exposition of the story, and the seventh brings about the climax as well as the denouement. It is not a play, and probably Victor Hugo never intended to have it acted. It is a poem in dramatic form, in which the exuberant if at times exaggerated fantasy of the great poet has full sway. Needless to say, the verses are superb; the tremendous enthusiasm, the wonderful imagination, the fire, and the touches of surpassing tenderness that make the power as well as the charm of Victor Hugo's poetry, are freely displayed in *La Grand'mère*.

The play was received with enthusiasm by the critical and literary set which patronizes the Odéon. Madame Marie Launet, the great French actress played the title-part with admirable breadth of style in the dramatic scenes, and with a delicious appreciation of the comedy side of the part, which came as a surprise to her many admirers, as the talent of the noted actress seemed to be essentially of the tragic mold.

A TRIBUTE TO FELIX MORRIS.

At Chicago recently the Press League gave a luncheon to Felix Morris at the Auditorium Hotel. The League, an organization of newspaper women, has given many notable entertainments, but none more enjoyable nor more characteristic than that accorded to Mr. Morris. The president, Mrs. Grace Duffie Boylan, introduced as speakers Mary H. Krout, Roswell Field, Charles Nixon, Mrs. Penney Sherman, and Lyman B. Glover. Mr. Morris recited several of his familiar selections.

SAN FRANCISCO.

DENVER.

DENVER.

I cannot understand why the manager or stage manager of the Woodward Stock co. will not recognize the limitations of that co. and present it in play

PROVIDENCE**MILWAUKER**

DETROIT.

DETROIT.

The popularity of Manager Costello with the patrons of Whitney's Grand was fully testified to by the crowded house on his second afternoon and evening of May 22. His offering of a domestic drama, *Mabel Heath*, with Mabelle Genicks in the title-role and George C. Kelly as Norton Heath. Between the acts numerous specialties were presented, the most prominent of which were given by Ben Jacobs, D'Arville Sisters, Edward Vinton, and Leo and Alfred Schiller. The two latter are a couple of Detroit musical prodigies, eight and ten years old respectively, and they easily made the high of the specialty portion of the entertainment. The elder plays the violin and mandolin with the grace and art of the younger, has a peculiar whistle, both have fine voices, and the elder concluded the act with a wondrous song, in which he executed like a trained comedian. In the range and variety of their talents it is doubtful if these two children have their superiors on the stage. This benefit closed the season at Whitney's.

CLEVELAND

WILLIAM CRAFTON

ST. PAUL.

OMAHA.

JOHN R. RINGWALT

JERSEY CITY.

writes home here of her unqualified success there in the opening play, The Charity Ball.

MINNEAPOLIS

At the Metropolitan Theatre the Neill Stock company gave *The Lottery of Love* May 23-25, opening to large and delighted audiences. The play was put on in a decidedly clever manner. Herschel Mayall played Edith Chapman, a superbly good strong personation. Maynard was immediately supplied cast as Diana, Agnes Grayce Scott made a very effective Mrs. Sherram Everham did a splendid piece of character work as Benjamin Buttercorn. Herbert Carr was very effective as Captain Merrimac, and Charles Wynante was easily able to be desirous as Tom Dangerous. The Bankers' Daughter 25-28. A Social Highwayman 29 June 1.

At the Bijou Opera House Al. W. Martin's company presented Uncle Tom's Cabin week of 22 opening to good houses. The production is one of the most elaborate of its kind ever seen here. Milt G. Barlow Frank was a decided advantage in the title role. Dr. Harris The others were equal to the requirements of their respective roles.

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were introduced between acts, which were well received. The regular season at the Bijou Opera House closed 28. F. C. CAMPBELL.

KANSAS CITY.

Mr. and Mrs. Louis James (Aphie Hendricks) have closed their tour and have returned home to spend the Summer season here. They both appear to have

ATLANTA.

ATLANTA.

To the delight of the lovers of comic opera, the Lyceum's Summer opera season will begin May 1 with the *Gran Opera* co. as the attraction. Manager Sharpe is to be congratulated on having secured this excellent co. Their repertoire includes *Cavaleria*, *Maritana*, *Martha* and numerous other operas. In the co. are Miss Carrington, late of the *East Square Opera* co.; Eloise Mortimer, who won favor

here last season: Stanley Feich, Gilbert Clayton, Robert Lett, and Martin Pacha.

JOHN H. THOMPSON.

BROOKLYN.

SATURDAY, May 28.

After to-night ten of the fifteen regular places of amusement in this borough will be closed, the latest recruits to inactivity being the Unique, Grand Opera House and Academy of Music, which latter had reopened for a brief spurt of business during the week now ending.

The second production of the Castle Square forces at the Montauk has comprised Carmen, with an attention to detail and perfection of chorus and ensemble that would put to shame many more pretensions performances of Blasetti's opera at the Academy, when such have sold at \$5. Lizzie Macnicol in the title-role sang admirably, acted even better, and displayed a make-up both striking and handsome. The Michaels of Edith Mason served to show to most excellent advantage that pleasing artist, who is so reminiscent of Lillian Russell. Thomas Perse and Max Eugene as Don Jose and Escamillo left nothing to be desired, and both artists received great applause. The attendance has shown no perceptible falling off from the large business of last week. Faust, as now current at the American, is the offering for Decoration Day week.

The Academy of Music, after several weeks of darkness, was on Monday night the scene of Sousa's first local performance of his newly arranged spectacle, The Trooping of the Colors, which was preceded by an interesting concert, taken part in by the band, with Arthur Pryor and Louise Brehan as the soloists. The spectacle, while pleasing and interesting when considered as a portion of the concert programme, failed of realizing the expectations engendered by the promises made in the advertisements. The number of auditors present were not sufficiently numerous to be encouraging.

At the Grand Opera House the Jaxon people have divided their time between Lucia, The Bohemian Girl, and The Daughter of the Regiment. The contemplated extension of their engagement to June 4 was declared off on Thursday, the interest manifested not warranting an adherence to those plans. The season which ends to-night has covered eight weeks, dating from Monday, April 4, during which time twelve operas have been sung, in this order: Lucia di Lammermoor, Cavalleria Rusticana, Olivette, Il Trovatore, The Mikado, Chimes of Normandy, The Bohemian Girl, Fra Diavolo, Faust, H. M. S. Pinafore, Maritana, and The Daughter of the Regiment.

The Brothers Byrne and Eight Bells have occupied the Bijou, where next week a selection of specialties from Koster and Bial's, headed by the genuine Charmon, will introduce a session of straight vaudeville.

The olio at the Brooklyn Music Hall has shown Frey and Fields in The Tramp's Reception; Lottie Medley-Murphy, with Phil Mack, in Skeezee on the Fence; Hilt and Pearl, in a musical turn much above the ordinary, played with finish upon a variety of instruments, and interspersed their selections with some comedy that was original and proved taking. The Cosmopolitan Trio, two men and a woman who was an admirable accompanist upon the piano, rendered vocal music of varied kinds in a manner that would have evoked commendation in the highest class concert. They were recalled repeatedly by the most lavish applause. Eugene O'Rourke and Mary Duray gave After the French Ball. Hughey Dougherty talked on the war situation verbatim with Lew Dockstader's present monologue. These performers evidently deal with the same "patter foundry." The curtain has been rung down by Mlle. Chester and her trained dog, one of the most beautiful and intelligent canines that ever faced the footlights. Lee Ottoboni bade good-bye to Brooklyn upon the occasion of his testimonial at the Amphion on Decoration Day night. He is to be the resident manager of the Newark Theatre next season. The Lamba claim to have realized \$2,500 with their Gambol at the Academy of Music on Wednesday afternoon. The size of the audience would not, apparently, warrant these figures, even considering the high prices.

SCHENCK COOPER.

BUFFALO.

The Star closed its regular season with the termination of Roland Reed's engagement 14. The season at this house may be said to have been successful. Meritorious productions have fared well; several which we had been led to believe were worthy of our patronage counted a cool reception, for like other communities we have for years been trapped by lying advance notices and alleged New York "runs." The past season, owing to the exposure of these schemes by local and other newspapers, the public refused to be taken in. Among the successful engagements may be mentioned Shore Acres, Charles Coghlan, Sol Smith Russell, Julia Marlowe, The Man from Mexico, The Bostonians, De Wolf Hopper, The Idol's Eye, The Girl from Paris, Heartsease, Roland Reed, My Friend from India, The Wedding Day, Joseph Jefferson, The Highwayman, William H. Crane, Stuart Robson, Thomas W. Keene, Primrose and West, and Nat C. Goodwin. A review of the season would not be complete without a word concerning Local Manager J. R. Sterling. During the past season outside influences have been felt in the Star's bookings; but so far as possible Mr. Sterling has endeavored to present the best productions, and he has persistently refused to book a certain class of attractions which had gained some sort of prominence in New York and which did not "make good" on the road.

Human Hearts was well played at the Lyceum May 23-28. Large audiences have followed the hero with great interest through his trials and tribulations, which began at the rise of the curtain and continued till the end of the last act.

E. Lawrence Lee as Tom Logan satisfied the requirements of the part, and Fred Lang did well as Frederick Armsdale. Esther Rujsor as Ruth Larkins seemed to find favor with the audience. Others worthy of mention are Eva Carr and Sylvia Bidwell. Manager Laughlin will present his annual production of Uncle Tom's Cabin 30-4.

Guy P. Wilson, the well-known theatrical manager, has been in town the past week with his string of foreign bicycle riders. He introduced a few new tricks in press work and carried away considerable money as the result of his venture.

Ray Comstock, treasurer of the Star Theatre, is in New York. He leaves for a well earned vacation in the woods of Canada next week.

Emmett Drew, of the Wilbur Opera co., has a scheme of his own for the defeat of the Spanish which he will submit to the War Department. His suggestion is to load a vessel with a certain species of pie which he encounters last season at Buckport, Me. The pie was scheduled as rhubarb, but he says that he doesn't believe it. He would permit the vessel to be captured by the Spanish and let the pie do the rest. And he states that a few marines with clubs would encounter no difficulties in completing the horror.

Eugenie Dingsen, leading woman of Meech Brothers' Stock co., is confined to the house by illness. Upon her recovery she will rejoin the co.

Dave Lewis wishes me to state that he will manage the Broadway Burlesquers next season. This is the organization with which Mr. Lewis made a pronounced hit last season.

Ringling Brothers' Circus exhibited here 23, 24. Large and well pleased crowds were attracted. A local boom in red lemonade is the consequence.

The Pirates of Penzance will be presented at Concert Hall 26, 27 under the direction of William J. Sheehan. The principals and chorus are well known in local musical circles.

Minnie Gaylord, who is at present located in New York, is visiting friends in Buffalo.

By invitation of Manager John H. Meech I attended a performance by the Meech Brothers' Stock co. at Lancaster this week. A Bashful Man's Wager and The Arabian Nights were presented. A most creditable performance was given, and indications point to the success of the tour. Eugenie Dingsen and R. Owen Meech did especially well.

A steam yacht named Olive, in honor of Olive Wallace, of E. E. Rice's forces, was launched here this week. Miss Wallace has presented the owners with a beautiful silk pennant.

A colored man named Williams has been quarantined here because he had the small pox. He was a dog dancer in the Joshua Simpkins co., and the whole co. is in quarantine at Geneva.

R. P. O. Elks have decided to postpone their big benefit until early next season. At that time one of the best vaudeville performances ever witnessed in this city will be given under their auspices.

REYNOLD WOLF.

COLUMBUS.

At the Southern, May 18, May Irwin in The Swell Miss Fitzwell made her first appearance here as a star. She was given an ovation by the large audience. She was well supported by an excellent company. Special mention should be made of Joseph Sparks and William Burrows. Arion Club concert 19 to a large house. The Southern closed its season 19.

The stock co. at the Grand presented The Idler 16-21 to fair business. Mr. Ormonde did splendid work in the leading role, and Ben E. Graham shared the honors. For the week 23, which will close the season, the co. will present East Lynne. Henrietta Crossman has been specially engaged for the leading role.

The stock co. will go from here to Rochester, N. Y., for a Summer season. The members of this co. have made many friends during their stay here, and all regret that they are to leave.

The High Street Theatre will be dark until 27, 28, when James A. Herne will appear in Shore Acres for the closing performance of the season. Manager Owens has furnished his patrons with a fine line of attractions during the season, and the business of this popular house has been very large.

William Burrows, of May Irwin's co., is a Columbus boy, and his many friends here were more than pleased with his clever acting.

The Columbus Elks stopped in Nashville on their return from New Orleans, and were royally entertained by the Nashville Elks.

It is rumored that we will have a Summer season of comic opera at the Southern.

Harry Clay Blaney is at his home here, resting after his illness.

Professor Ackley, leader of the Southern Orchestra, is at Minerva Park this season.

Will Dean, stage-manager of the Grand Stock co., will leave 25 for Rochester, to arrange for the opening of the co. 30.

H. L. NICODIMUS.

LOUISVILLE.

The Silver King was presented by the Three Star co. at the Avenue May 23-28, the entire strength of the organization being brought out and Willard Lee appearing to particular advantage. In the Heart of the Storm will be presented 30-4.

The Sunday concerts at Phoenix Hill have been liberally patronized since the commencement of the Summer season. Professor Eichhorn and his excellent band provided the patrons with good music.

The cyclorama of The Battle of Gettysburg is being liberally patronized. The surroundings are attractive, the picture a work of art, and the management courteous.

The Hon. Zack Phelps, who was a prominent candidate for the position of Grand Exalted Ruler of the Order of Elks at the election held at the recent reunion at New Orleans, was honored by the members of the local lodge by a special social session 21.

Manager Clifford, of Chicago, has, it is said, secured a lease of what was formerly the Buckingham under the Whallens, before their removal to their present quarters, and will renovate the place and run it as a first-class vaudeville house next season.

CHARLES D. CLARKE.

PITTSBURG.

The Yousuf Vandeville co. opened at the Bijou May 23 to large attendance. Next week Tony Farrell in The Heartstone. This attraction will probably close the regular season at this house.

Our Regiment was produced at the Avenue 23 by a stock co. Next week, Arabian Nights.

The Passion Play pictures at the New Grand have drawn large crowds all the week, opening 23. They will remain two weeks.

E. J. DONNELLY.

PORTLAND, ORE.

At the Marquam, May 18-29, Hopkins' Trans-Oceanica, with John and Louise Tille marionettes; Vinie de Witt, vocalist and pianist; Mr. and Mrs. Arthur Sidman, sketching charmingly A Bit of Real Life; Henry Kessler, illustrated song singer; Morton and Revell, eccentric comedies and songs; Juno Salmo, equilibrist and contortionist (the supplest and greatest Portlanders have yet seen); Folk and Kolins, banjoists; Leonidas and his troupe of trained cats and dogs; Mary Arnotia, tooth-strength exhibitions, and the cinematograph, under the able management of Robert Fulgura, did fine business with a very fine show.

At Cordray's, Sam T. Shaw's Dramatic co., in A Kentucky Girl and The Last Stroke, ended a two-weeks' engagement 21 to profitable houses. The co. comprised an average lot of endeavors only.

Assistant-Manager George L. Baker, of the Marquam, is Republican candidate for Councilman in the Fourth Ward here. The elections will take place in June. Owing to Mr. Baker's general popularity among Portland voters it is conceded his candidacy is equal to election.

Assistant-Manager and Treasurer Maurice Smith, of Cordray's, after having been confined to his room for ten days with an attack of pleurisy, is again on duty in the box-office, to the gratification of Cordray-goers.

O. J. MITCHELL.

CORRESPONDENCE

ARIZONA.

PHOENIX.—OPERA HOUSE (S. E. Patton, manager): Dark.—PARK THEATRE (L. D. Henderson, manager): Chase-Daniels Stock co., starring Hettie Bernard Chase, opened for a twelve weeks' engagement May 18 in Uncle's Darling, giving satisfaction and deserving the good business they had. Yankee Jack in Cuba 22-28.

ARKANSAS.

VAN BUREN.—OPERA HOUSE (H. A. Britt, manager): Anna Delony, Martin in The Prisoner of Zenda May 19 for benefit of the flood sufferers to a large and well pleased audience.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gottlieb and Co., lessees): Ferris Hartman in The Purser May 17, 18; good performances to large and enthusiastic houses. Ysaye 26. Hopkins' Trans-Oceanica 6-8.—OAKLAND THEATRE (George F. Mothersole, manager): The Bostonian Dramatic co. presented Triss, the Fat of the Land, and play well produced. William Daly and co. in The Prisoner of Algiers 23-29.—ITEM: There has been a change in the management of the Oakland Theatre, George F. Mothersole assuming full control. Mr. Mothersole was formerly manager of the Macdonough Theatre and has had considerable experience in the theatre.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): A Texas Steer 16; fair house and good performance.—ITEM: The formal opening of the new lodge rooms in this city of the B. P. O. Elks occurred May 17. A large number of invitations were issued and the attendance, also large, included many of the most prominent society people of the city. The new quarters are finished elegantly and by numerous visiting Elks are conceded to be the most completely appointed in Southern California.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): A Texas Steer, with the old favorites, Katie Putnam, Max Freeman, and Willie P. Bray, had well-filled houses May 18-21. Robert B. Mantell 23-28.—BURBANK THEATRE (John C. Fisher, manager): A thoroughly good performance by the Belasco-Thall co. of The Nominee drew largely 16-21. The White Squadron 22.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Ferris Hartman in The Purser to fair house May 9. A Texas Steer pleased a good house 13. Robert Mantell 23. Ysaye, Gerardy, and Lachume 30.

WOODLAND.—HERSHEY OPERA HOUSE (J. V. Leithold, manager): A Texas Steer May 3 was well received by a full house. Ferris Hartman 21.—ITEM: There will be a change of management of house 13.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Ysaye, Gerardy, and Sebeck May 18; these eminent artists were greeted

with a large and brilliant audience. Tim Murphy in Old Innocence 19; bad weather prevented a large attendance. Marie Jansen 1. Katie Putnam 4.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Edna Paige co. played to fair business May 16-21, and presented the following plays: The Harvester, A Gentleman in Rags, Daddy's Darling, Three Hats, East Lynne, and Nobody's Child; co. closed their season here, and Miss Paige left for her home in Kansas City. Janet Waldorf 23, 24.

CRIPPLE CREEK.—GRAND OPERA HOUSE (U. G. Danford, manager): Tim Murphy May 23. The Old Innocence to poor business. Seaman's U. T. C. 22 to crowded house. Pudd'nhead Wilson 29. A Texas Steer 2.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Tim Murphy in Old Innocence May 16; good performance to fair audience. Marie Jansen 27. Pudd'nhead Wilson 30.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Tim Murphy May 18 in Old Innocence to large and pleased audience.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): One of the greatest pecuniary successes of the season was the engagement of The Bostonians May 20, 21; the house was packed at every performance, and the co. could have remained for half a week longer and then not have satisfied the demand to hear them. Ester and Bial's Vandeville co. 27. H. Sothern (renewed engagement) 28. Roland Reed 30. These are the only definite dates as yet, but Manager Bunnell is in correspondence with the Broadway and Castle Square Opera co. for immediate dates and hopes to offer some sterling attractions within the next week.—GRAND OPERA HOUSE (Dr. Charles Reed, manager): The City Sports 19-21 drew exceedingly well and gave a capital performance. Katherine Robey, who was booked for two weeks following The City Sports, canceled her engagement and Manager Reed secured Rally 'Round the Flag for 23-25, the attraction playing to fair houses and being well received.

The American Stock co. 26-28, followed for the next four weeks by a new stock co. The benefit concert at Harmonie Hall 29 drew a large and fashionable gathering and netted a handsome sum.—At Warner Hall 27 a Shakespearean recital will be given by Walter Darroch.—At Warner Hall 26 Miss Mary French gave a most interesting lecture on Lohengrin.—Margaret Anglin, of E. H. Sothern's co., will be entertained by Justine Ingersoll, daughter of the former Governor (renewed engagement) stay in town. Miss Anglin has written a capital play, which she may bring out another year.—Harry Ensign, the clever New Haven amateur and member of the Lamb's Club, spent a few days with his brother, Wooster Ensign, last week.—Dr. Reed spent 31-24 with Mrs. Reed in New York.—Miss Alice Nichols, who sang and danced with The Bostonians during their engagement here, and who, by the way, has a sweet, flexible soprano voice of rare quality, was enthusiastically received and given most flattering notices by the daily press.

—To Mrs. G. B. Bunnell the reputation is given of having written the cleverest paper during the winter's work of the Library Club.—New Haven amateurs will rejoice in the coming of Mrs. Katherine L. Craig, the dramatic coach and musical director, is to make her home next season with us.—Josephine Laurens Lennox, sister-in-law of Louis Aldrich, and for a long time prominent in the professional ranks, has just closed a most successful season. Mrs. Lennox has conducted, and ably, too, classes in current events and has found a wide field not only in this city, but in the neighboring towns. As a recitationist and adapter of amateur theatricals she has been in constant demand.—Louis Aldrich spent a few days recently with his relatives here.

JANE MARLIN.

BRIDGEPORT.—PARK CITY THEATRE (W. L. Rowland, manager): Corse Payton's Stock co. closed a successful week 21; their repertoire was Woman Against Women, Denise, Only a Farmer's Daughter, East Lynne, Alone in London, A Member of Congress, An Unequal Match, The Banker's Daughter, and The Octoroon. The Sacred Heart Choir, of this city, presented The Bohemian Girl 25 to a full house; it was staged by Frank David and was very well done; Professor E. J. Dooley, the choir-master of the church, has a faculty of discovering dramatic talent among his pupils; he discovered and brought out Nella Bergen. This house will be closed for the Summer season, except for some special attractions which may be presented in June.—SMITH'S AUDITORIUM (Edward C. Smith, manager): Vandeville held forth 23-28 with the biograph, Mudge and Morton, Percy R. Frutchey, Layman, the Marinellas, Kelly and Gray, and the McDougall-Drol Trio, which filled out a very acceptable bill. May 29-4 will be the closing week and will be devoted to vaudeville. The A. B. O. A. (benefit house attached) is certain to be a success. Volunteers galore will add to an already long bill. The season will close June 7 with a presentation of A Club Romance by local talent.—ITEM: Manager W. L. Rowland, although handicapped in every way by taking the house so late in August, has achieved a positive success. With notably few exceptions the A. I. attractions have fared better here this season than ever before, and it is largely because the scale of prices suited the merit of the plays.—Our seaside resort, Pleasure Beach, is to have theatrical entertainments under management of L. A. Rich. Advertising Agent Jimmy Lyons, of Smith's Auditorium, is to see that the public keep the Beach in mind—and he'll do it.

W. P. HOPKINS.

HARTFORD.—PARSONS THEATRE (H. C. Parsons, manager): John Drew May 21 in A Marriage of Convenience. Manager Parsons gathered together a co. of exceptionally good vaudeville artists for 23-28, giving two performances daily to good business; it proved so successful that he will fill all open time in like manner. E. H. Sothern 27. Koster and Bial's Vandeville co. 28. Corse Payton 30.—OPERA HOUSE (Jennings and Graves, managers): Sheridan and Flynn's Big Sensation gave a good vaudeville entertainment 19-21 to big business. Elroy's Stock co. is playing a successful engagement week of 23, presenting The Midnight Alarm and A Midnight Marriage in an acceptable manner; they are booked week of 30 with change of bill.—ITEM: E. Hart Penn, dramatic editor of the Post, has returned from a two weeks' vacation at Fort Monroe.—Sam Alexander has taken the East Side agency for "Punch" Wheeler's new book. A. DUMOST.

WATERBURY.—POLI'S THEATRE (Edward Goodman, manager): John Drew in A Marriage of Convenience May 21. The management inaugurated a Summer season of vaudeville on the 23rd. Hughes and Hughes, Williams and Stone, Carr and Jordan, Harlan and Marsh, the Morellos, Williams and Adams, the Melrose Brothers, and Harry Stanley and Adelle Jackson 23-28 are attracting large audiences and giving an excellent entertainment.—JACQUES OPERA HOUSE (Jean Jacques, manager): E. H. Sothern in Lord Chamberlain 26.—ITEM: It is announced that Myrtle Edwards, of this city, who has been seeking an engagement for some time, will soon appear at the head of a repertoire co. with John Palmer in advance. It is stated that her co. is engaged, and that she will open in Stamford, Conn., in The Colleen Bawn, The Clemenceau Case, and Nibbe. Miss Edwards was formerly with 8 Belts.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Julian Comedy co. opened May 13 for three nights to good business; performances excellent.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Howe's animatograph May 20, 21; first night to S. R. O. Burrill Comedy co. 16-21.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): A one week's engagement of the Jowsey Martin co. opened May 16 with Under Two Flags to a good house, concluding with The Signal of Liberty, by W. J. Josey, played for the first time on any stage; it drew much applause and is full of vigor, fire and patriotism.

WALLACE.—MASSON TEMPLE (M. J. Flohr, resident manager): The Star Specialty co. gave a good performance to a small house May 16. A Boy Wanted and A Hard Girl canceled May 18 and 19 respectively. The Prodigal Father advanced date to 25.

POCATELLO.—OPERA HOUSE: Sommers' Specialty co. May 18, 19; poor co. to empty seats.

ILLINOIS.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, manager): Eddie Foy in Mr.

Castle Square Theatre Dramatic Stock Company.

On account of an apparent misunderstanding among the members of the theatrical profession, resulting in frequent mistakes and much misdirected mail matter, the management of the Castle Square Theatre, of Boston, Mass., desire to state that the Castle Square Theatre Dramatic Stock Company, now playing at that theatre, is the original and only dramatic stock company ever connected with the same and that no other dramatic company using the same or a similar title has or ever had any connection with or interest in the above theatre or its stock company in any way whatever. The present management has no interest in or connection with any dramatic enterprise other than the above mentioned.

CASTLE SQUARE THEATRE (BOSTON).

J. H. EMERY, Sole Manager.

Packer of Chicago proved a disappointment to a large audience May 16 at the annual benefit for the stage hands, who netted a handsome profit. Baldwin-Melville co. 23-29.—CENTRAL MUSIC HALL (F. Weidlocher, manager): Andrews Stock co. pleased large audiences 19-22 in Muggs' Landing and The Burglar's Wife; the Revere Sisters proved quite a drawing card in their specialties between acts. Same co. 22-28. The attendance has been so large that Manager Weidlocher has increased the seating capacity and put in folding opera chairs. The house now seats 1,000 people.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Season closed May 17 with Edna Foy in Mr. Packer of Chicago for Elks' benefit to a large audience; performance very poor and many left the house before it was over. The past season has been better than the previous one. Manager Given will go to New York soon to book for next season.

LINCOLN.—BROADWAY THEATRE (Comitt and Foley, managers): Wade's Operatic Comedy co. May 31.—ITEM: The season here is nearing its close and has proven fairly profitable, first-class attractions invariably doing good business. All signs point to the most successful season in years for 18-98, this town being in the heart of the corn country and prices for grain high. The season will open in August.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Season closed.—AUDITORIUM (A. R. Waterman, manager): Lawrence Holmes co. in The Smugglers closed May 21 to fair house and gave satisfaction. Lyon Comedy co. opened 22 in The Black Diamond to good house. Risen from the Ashes 24. Cora Van Tassel co. 29-4.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Sam C. and Florence Hunt co. May 16-21 satisfied and did fair business; their new and original Cuban play, Friends of Freedom, was deservedly well received and had many merits.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Eddie Foy in Mr. Packer of Chicago May 29 attracted a good-sized audience and seemed to please. This performance closed the season.

ELGIN.—OPERA HOUSE (F. W. Jencks, manager): James T. Galloway played Mr. Herne's part in Shore Acres May 18 to the entire satisfaction of the large audience.

PETERSBURG.—OLYMPIC THEATRE (J. W. Williamson, manager): Wade's Comedy co. May 16-18 in For a Million, The Beggar Prince, and My Wife's Husband; co. fair; business poor.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Bine Jeans, booked early in the season for May 21, failed to appear or cancel, causing Manager Ward serious trouble and annoyance.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Farrell, manager): Eddie Foy in Mr. Packer of Chicago May 18 to a large audience.

FREEDPORT.—GERMANIA OPERA HOUSE (Phil Arno, manager): Frederick Warde 24.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Eddie Foy in Mr. Packer of Chicago May 19; excellent co., but weak play.

INDIANA.

NEW ALBANY.—LYCEUM THEATRE (Charles Willard, manager): Elks' Minstrels 9, 10.—ITEM: Myrtle Day, of the Barnum and Bailey Circus, writes that during a recent performance in Liverpool some English canvasmen cut the ropes that supported the flying trapeze on which two Spaniards were doing their act. They fell a distance of 70 feet, both being instantly killed.—New Albany Lodge of Elks presented Lieutenant-Colonel Charles L. Jewett, Judge-Advocate of the Army of the Pacific, with a handsome gold-mounted sword 25. Colonel Jewett is Past Exalted Ruler of this lodge and is very popular with the "boys." He will leave here 23 for San Francisco to join General Merritt, and expects to leave there for Manila about 4.—William Ruge, of Frobel and Ruge, announces that they will open at the Palace Theatre, Vienna, July 10, for two months' engagement.—David Conger left 24 for San Francisco to join the Fawcett Stock co.—Ed St. Hutchison, high diver, and Grace Shannon, acrobat, have signed for eleven weeks' engagement at Niagara Falls, opening June 1.—Allan A. Hampton, of the Heart of Chicago, was initiated into the local Lodge of Elks 20. After the "performance" a social session was held.

W. L. GROVE.

MARION.—GRAND OPERA HOUSE (E. L. Kline, manager): Kline's cinematograph filled four houses May 16-19 and was pronounced the best machine ever seen here; many pictures were of boys in camp at Indianapolis. Hi Henry's Minstrels drove packed houses 21; Arthur Deming, an old Marion boy, was repeatedly recalled; he has a fine baritone voice and his solo work is good; the band and orchestra were very fine; the co. Sundayed here, rendering a sacred concert in the evening for the benefit of the Orphan's Home; every seat was sold and a good sum was netted.—ITEM: The fall of the curtain on Hi Henry's Minstrels closed the theatrical season here. The White Theatre will be at receiver's sale, and the Grand, though a new house, will be remodeled, and the stage, dressing rooms and seating capacity will be enlarged. Since Mr. Kinneman has assumed the management of this house its patronage has largely increased, almost every attraction drawing packed houses. Mr. Kinneman is a popular manager, and his promise that the next season will be the best Marion has ever had is assurance that the season will be successful.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, manager): Shore Acres to good business May 23; audience disappointed, as Mr. Herne, owing to sickness, was unable to appear. Hi Henry's Minstrels 23 to good business; excellent performance; Arthur Deming was as funny as ever; he is a great favorite here. This will close the season at the Grand.—ITEM: Manager J. B. Dickson, of the Grand, will remain here this Summer and will attend to booking attractions for this theatre, and will also book A Trip to Chinatown, which he has leased for next season.—Anderson is to have a new Summer theatre, which will be opened with vaudeville 30. Joe Foard will have charge of the bookings.

BRAZIL.—MCGREGOR OPERA HOUSE (operated by the Monk Introduction Co., Bert Heyman, manager): Cora Van Tassel, billed for May 30-4, canceled.—ITEM: Manager and Mrs. Heyman entertained a large number of their friends 19 with a stage party.—Frank Holland, of Beach and Bowers Minstrels, has arrived here.—Manager and Mrs. Heyman left here 24 for Terre Haute, at which place Mr. Heyman will take the management of the Harrison Park Casino.

LA PORTE.—HALL'S OPERA HOUSE (Hall and Gish, managers): Devil's Auction May 9; first-class performance and co.; poor business; performance was a benefit for Mr. Wise, treasurer of the co. The co. closed their season and also season of the Opera House.—LAY'S OPERA HOUSE (John Wolf, man-

agent; Eunice Goodrich co. 18, 19; good co.; light business. Co. closed season here.

FORT WAYNE.—MASON'S TEMPLE (Stouder and Smith, managers): Van Dyke and Eaton co. opened a Summer engagement May 16 to packed houses; play is a good affair, but tells a good story, and when properly revised, pruned and polished will make a more than ordinary clever farce-comedy; Mr. Van Dyke's conception of the title role, which he enacts in a quiet and humorous way, and he manages to infuse a good bit of fun into the character; Nellie Strickland, an actress of exceptional ability, essayed the leading role and did it so well as to almost redeem the play; Florence Wilkes met the requirements of a small part, and the lesser roles were adequately filled; Matt L. Berry, manager of the Mr. Packer of Chicago co., states that he will close the co.'s tour at Dubuque 23; the tour has been a short one, for the purpose of trying the play on the rustic audience, and as the dog still lives there is hope for the play. The Grand is now closed for the season.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): Hi Henry's Minstrels May 18; excellent performance to good house.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): John and Mary McKay, blind musicians, May 7 to fair house. Warren Comedy co. 30.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Eddie Foy in Mr. Packer of Chicago 21 to fair business; the play is a good affair, but tells a good story, and when properly revised, pruned and polished will make a more than ordinary clever farce-comedy; Mr. Foy's conception of the title role, which he enacts in a quiet and humorous way, and he manages to infuse a good bit of fun into the character; Nellie Strickland, an actress of exceptional ability, essayed the leading role and did it so well as to almost redeem the play; Florence Wilkes met the requirements of a small part, and the lesser roles were adequately filled; Matt L. Berry, manager of the Mr. Packer of Chicago co., states that he will close the co.'s tour at Dubuque 23; the tour has been a short one, for the purpose of trying the play on the rustic audience, and as the dog still lives there is hope for the play. The Grand is now closed for the season.

CLINTON.—ECONOMIC THEATRE (W. McMillan, manager): Eddie Foy, under management of Matthew L. Berry, gave Mr. Packer of Chicago May 23 before good business; the play went very smoothly and pleased, though it will need a little revising to give such an excellent cast full opportunities; Foy, Cartwright, Madeline Shirley, Nellie Strickland, James R. Smith, and Jennie Lee are good enough for any comedy. —ITEMS: The co. will close their trial trip at Dubuque 24, finishing a ten days' tour, with which Messrs. Berry and Foy both seem well pleased. —Nellie Strickland, who has appeared here often before, is a strong local favorite.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Frederick Ward closed the season May 19 to one of the largest houses of the season; performance well received. —GRAND OPERA HOUSE (William Foster, manager): Chase-Lister co. 16-21 closed to fair business.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Frederick Ward in Virginia May 18; good house; excellent performance. This closed the house for the season. —ITEM: The Elks gave a social session 18 in honor of Mr. Ward and his co.

CECIL RAPIDS.—GREEN'S OPERA HOUSE (John B. Henderson, manager): Frederick Ward in Virginia to good house; the Elks in hypnosis are drawing good houses 23-25.

CRISTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Sanford Dodge May 18, 19 in Othello and Richard III to light business; performances fair; William Lloyd deserves mention.

MARSHALLTOWN.—ODDON THEATRE (like C. Speers, manager): Frederick Ward in Virginia May 23 to fair business; excellent satisfaction. The May Train and The Captain's Mate 23, 27.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): Ed Davis' U. T. C. May 21; full house. The May Train and The Captain's Mate 6, 7.

DAVENPORT.—BURN'S OPERA HOUSE (Chamberlin, Kinds and Co., managers): Eddie Foy in Mr. Packer of Chicago May 22 to a fair-sized audience.

DUBUQUE.—GRAND OPERA HOUSE (William T. Bochl, manager): Eddie Foy and a good co. in Mr. Packer of Chicago May 24 to good business.

KANSAS.

TOPEKA.—ITEMS: Both houses dark week 16-21. No announcements. Season practically closed, and we can now give our undivided attention to matters militant and patriotic, with an occasional oblique look over the Corbett-Fitzsimmons controversy. —Ethelwyn Palmer has closed with Northern Lights and will spend her vacation here at home. —Cecilia Quinn, an Atchison contralto, will be with The Bostonians next season. —THOMAS R. HYATT.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Cuscuton Concert co. 24. —Professor Geary's Dog and Pony Show (tent) 17; large crowd; pleased audience.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Erlich, manager): Marie Bell Opera co. did fair business May 16, 17; Olivette and The Chimes of Normandy were given.

GRAT BEND.—GRAND OPERA HOUSE (Captain Lewis, manager): Tuxedo Concert co. May 11; excellent performance to moderate business.

ATCHISON.—THEATRE (John Seaton, manager): Marie Bell Opera co. May 23, 26.

KENTUCKY.

FRANKFORT.—CAPITAL OPERA HOUSE (John L. Scott, Jr., manager): Dark. —ITEM: A new manager will take charge of the house 1.

MAINE.

PORTLAND.—THE JEFFERSON (Pay Brothers and Hoxford, managers): Corse Payton co. (third week) May 23-25 in A Parisian Princess, The Galley Slave, My Kentucky Home, The Plunger, Two Nights in Rome, Flirtation, Two Friends, Is Marriage a Failure, Lead Me Five Shillings, A Yankee in Cuba, Ten Nights in a Barroom, East Lynne, The Pearl of Bay, and Kathleen Mavourneen to steadily increasing patronage. —CITY HALL (George H. Libby, agent): Souma's Trouping of the Colors 18 to one of the largest audiences ever seen in the Hall. Maine monument fund concert to good business 23, 24. —ITEMS: N. D. Conner, who was a member of Bartley McCullum's co. last season, arrived 23 to join the new McCullum Theatre. Homer Granville McCullum's capable press agent, has also been re-engaged. —Robert Eberle, stage-manager and head stage carpenter, arrived here from New York 24. —Scenery for the McCullum arrived from New York 24 and was immediately put in position under the personal direction of Mr. McCullum.

BOWTON.—OPERA HOUSE (W. T. French, manager): Bowton's U. T. C. May 16 to S. R. O.; performance good. Citron Brothers, musical artists, 23, 25; small houses; good co. Maine Symphony Orchestra 9.

MARYLAND.

BADGETTOWN.—ACADEMY OF MUSIC (Charles M. Puttner, manager): A Lilliputian carnival of nations, known as The Mystic Midgots, was given May 21, 21 to fair audience.

MASSACHUSETTS.

SPRINGFIELD.—GILSON'S COURT SQUARE THEATRE (W. C. Lander, manager): The Lamb gambled either May 21 on a special train which was a bit late, so the performance did not begin till 8.15, but it was well worth waiting for; in spite of the rainy night and the fact that they played against the Corse Payton co., a comfortable house greeted them; there were no signs of stage fright and every Lamb gambled with delightful abandon. —E. H. Sothern in Lord Chumley closed the season May 25 to fair business; the performance was excellent. —NELSON THEATRE (P. F. Shea and Co., managers): The Nelson reverted from vaudeville to drama 23-25, Corse Payton's Stock co. appearing; the attendance was very large, ten changes of bill being given in the eleven performances; the vaudeville between the acts was a very popular feature, and Abbott Davison's illustrated songs, the specialties by Tony West and the Prentice Trio, and songs by Emma de Castro and Baby June were repeatedly encored. Week 30 vaudeville again. —EDWIN DWIGHT.

LOWELL.—ITEMS: The Nickelodeon still continues to prosper. —Dan J. Mack, after a busy season, is at home for an undecided period. —Lakeview Park, opened 21, Willow Dale 22, and Glen Forest 23. —QUINCY A. CORY.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Koster and Blal's Vaudeville May 26 drew fairly and greatly pleased the audience; besides the graceful Charmion, who is the star of the co., there are the Pionchian Sisters, Fox and Allen, Silvera and Emerie, Kingsley Sisters,

Herbert's dogs, and Clarissa Agnew. —E. H. Sothern 4. —LYCUM THEATRE (Frank M. Buckley, manager): Closed. —CASTO THEATRE (Al. Haynes, manager): Closed.

NORTH ADAMS.—COLEMAN'S OPERA HOUSE (W. P. Meade, manager): Dark 23-25 owing to closing of Nora co. This house is now under the control of Messrs. Healin and Mack, they having assumed charge June 1. They are booking for next season. —WILSON OPERA HOUSE (W. P. Meade, manager): Dark. Mr. Meade will devote all his time to this house next season and will transfer some of his bookings from the other house, which he has managed successfully during the past few years.

BROCKTON.—CITY THEATRE (W. R. Cross, manager): Orlando Battaglia's co. in The Circus Queen gave poor performances to bad business May 20, 21. Miles Ideal Stock co. opened for a week in Michael Strogoff to good house 23 and gave satisfaction. —ITEM: The Circus Queen co. disbanded here 21.

GARDNER.—OPERA HOUSE (George D. Anderson, manager): Kennedy Players opened May 23 for one week to a packed house; co. good.

HOLYOKE.—OPERA HOUSE (S. L. Potter, manager): Kennedy Players May 16-21; repertoire, Behind Prison Bars, The Two Orphans, East Lynne, The Two Thieves, and A Celebrated Case; satisfactory business. Choral Union (local) 24, 26; large audience. —EXETER (T. F. Murray, manager): Closed for season.

LYNN.—THEATRE (Dodge and Harrison, managers): The Private Secretary 23 to large and friendly audience.

MICHIGAN.

GRAND RAPIDS.—GRAND (O. Stair, manager): Payton Comedy co. were fairly well patronized May 23-25. The Black Flag was given in presentable style. Darkest America drew large crowds 18-21; performance was good, especially the chorus singing. —POWERS (O. Stair, manager): Dark.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): William Courtleigh's Stock co. will open its Summer season here 3, presenting Pink Dominoes and one act of Romeo and Juliet. Moths 4.

COLDWATER.—THEATRE OPERA HOUSE (John T. Jackson, manager): Courtney Morgan co. in repertoire May 16-21; satisfactory performances to good business. Uncle Josh (local) 5. A Texas Quaker 9.

BATTLE CREEK.—HAMILIN'S OPERA HOUSE (E. R. Smith, manager): Bijon Stock co. opened May 23 for a week to a well-pleased house and are doing a fair business.

MANISTEE.—THE GRAND (Edward Johnson, manager): Porter J. White in Faust to crowded house May 10; performance excellent.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): Darkest America May 23.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Darkest America May 16 drew a very large house. Courtleigh Stock co. 30.

NILES.—OPERA HOUSE (S. Gunzburg, manager): Eunice Goodrich co., booked for 30, 31, failed to appear.

HUNTSBORN.—OPERA HOUSE (F. L. Reynolds, manager): John W. Vogel's Darkest America May 23 to S. R. O.; audience pleased.

ADRIAN.—NEW CROWELL OPERA HOUSE (C. D. Hardy, manager): Courtney Morgan co. May 30-4.

MINNESOTA.

ST. PETER.—THEATRE (H. Ludcke, Jr., manager): Dark. —ITEM: The management of the Opera House has been transferred from Hoefler and Hale to H. Ludcke, of this city.

CROOKSTON.—GRAND OPERA HOUSE (Kirch and Montague, managers): Town Topics May 16; small and fairly pleased house. Mahara's Minstrels 20 pleased a fair house. Miss Francis of Yale 4.

HANKATO.—THEATRE (Jack Hoefler, manager): The Goblins, booked for May 21, failed to appear. Martin's U. T. C. 31. Hoefler Stock co. 5-16.

PARISVILLE.—OPERA HOUSE (C. E. White, manager): William Owen May 23-25. Martin's U. T. C. 30. Dorothy (local) 7.

MISSISSIPPI.

COLUMBUS.—OPERA HOUSE (P. W. Near, manager): Arabian Nights (local) was creditably produced May 20.

MISSOURI.

MEXICO.—FERRIS GRAND OPERA HOUSE (Gentry and Worrell, managers): Lester Franklin co. arrived 21, but gave no performance. —ITEM: Xavier Scharwenka left for New York May 23, after a stay of four weeks conducting examinations at Hardin Conservatory of Music. He gave six recitals which delighted the music lovers of this city.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Marie Bell Opera co. May 18-20 and return 22 in La Mascotte, The Chimes of Normandy, and Olivette to satisfactory business; co. well balanced.

MONTANA.

HELENA.—MING'S OPERA HOUSE (John W. Luke, manager): The Prodigal Father to fair house May 18; fair performance. —ITEM: The Elks gave a social session to the officers and enlisted men of Co. I 19.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Dick P. Sutton co. in The Heart of Cuba 18, The Circus Girl 19, Maloney's Wedding 20, Southern Home 21, to small business; fair performances. Return engagement 27, 28.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): The Prodigal Father May 17; performance good; house small.

MISSOULA.—UNION OPERA HOUSE (John McGuire, manager): The Irish Duke (local) May 23. The Prodigal Father 24.

NEBRASKA.

PRESTON.—LOVE OPERA HOUSE (C. A. Osborne, manager): Schubert Symphony co. May 23. Empire Comedy co. 23-25. —ITEM: Manager Osborne's son and wife closed their season at Des Moines and are here visiting under the parental roof.

SEABOARD.—PADDOCK OPERA HOUSE (Pallier and Lee, managers): Frederick Ward in Virginia May 13 to good business; supporting co. ordinary. This closed the season at this house.

LINCOLN.—THE FUNKE (Frank C. Zehring, manager): Nashville Jubilee Singers May 21 to good house; entertaining performance.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Katherine Rober finished a week May 16 to large house. E. H. Sothern in Lord Chumley 31 will close season at this house. —PARK THEATRE (Frank V. Dunn, manager): Dark. —ITEM: The new Central Street Theatre was thrown open to the public 21. The house has been remodelled entirely and is cozy and neat. It is the intention of Manager Charles M. Shaw to run strictly high-class vaudeville, giving two performances daily and charging the nominal prices 10, 15 and 20 cents.

FRANKLIN FALLS.—FRANKLIN OPERA HOUSE (R. J. Young, manager): O'Hooligan's Wedding, booked for May 18, did not play owing to the small attendance.

NEW JERSEY.

NEWARK.—JACOBS' THEATRE (M. J. Jacobs, manager): The Silver King May 23-25; co. headed by Carl A. Hasvin, was competent. The play is mounted with effective scenery and bids fair to continue as a good paying attraction for many years to come. —COLLEEN THEATRE (P. W. York, manager): Ten Nights in a Barroom was presented 23-25. A Spy of Spain 30, 31. —ITEM: Robert Neil has been engaged by Manager Jacobs for the stock co. of the Columbia Theatre. The Silver King closed its season here May 30. —George W. Jacobs, instead of managing the Victoria Park, Ottawa, will attend to his booking office in New York, while his father, H. B. Jacobs, will look out for their Canadian interests. —Manager M. J. Jacobs will spend the Summer resting on Long Island. —The season at Waldmann's

Opera House closed 23; that at Jacobs' 30. —Manager Fred Waldmann will retire from the house that bears his name 31, and next season Louis Robie will be in charge. —The new theatre is progressing rapidly and will open Aug. 20. It is a fine structure, easy of access. The name of its manager has not been made public, but I think Mr. Waldmann will be its business representative. —Manager Lee Ottolenghi, an enthusiastic cyclist, —J. Bard Worrell is resting in Philadelphia. —C. E. KENT.

TRIDENT.—TAYLOR OPERA HOUSE (A. H. S.monds, manager): Elroy's Stock co. closed a most successful engagement May 21 with an excellent performance of Shes. The Triangle Club, of Princeton University, gave a good performance of Pochontas 25; the chorus is deserving of special mention. A Day and a Night 26; the audience was large and delighted with the performance. —ITEM: Season at the Opera House closed 26. Taken as a whole, it has been very successful, and the bookings thus far for next season indicate an excellent line of attractions.

ELIZABETH.—STAR THEATRE (Colonel W. M. Morton, manager): Music Club (local) May 24 to large and representative audience. —LYCUM THEATRE (W. M. Drake, manager): The first concert by Drake's Mill Band will be given 24; it is the present intention to continue these concerts during the Summer months up to the opening of the regular season.

PLAINFIELD.—STILLMAN THEATRE (Mass Edwards, manager): The American Stock co. May 23-25 in A Soldier's Vow, Uncle, and An Iron Will; good business; performances satisfactory. The Summer night concert by the Queen City Band (local) opened to the capacity of the house 23. Boston Vaudeville co., headed by Henry Bagge, 24.

PATERSON.—OPERA HOUSE (John J. Gotschka, manager): A Day and a Night 27, 28. —EDEN THEATRE (H. E. Toovey, manager): Edwin Forbiger in Forgiven May 23-25 to good business; co. pleased; the receipts were devoted to the benefit of the attached.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): The Princess and the Butterfly May 31. —COLLEEN THEATRE (John T. Platt, manager): A Fair Day 2.

ASBURY PARK.—PARK OPERA HOUSE (W. H. Morris, manager): Veriscope changed date to 2.

NEVADA.

RENO.—MCKINICK'S OPERA HOUSE (Edward Piper, manager): Marie Jansen in The Nancy Hanks May 20 to fair business; performance excellent. Katie Putnam in A Texas Steer 24.

NEW YORK.

ALBANY.—HARMANUS THEATRE (Woodward and Voss, managers): Lyceum Theatre co. in The Princess and the Butterfly May 27 and The Tree of Knowledge 28. —NEW ALBANY THEATRE (C. H. Smith, manager): Dan McCarthy opened in The Dear Irish Home 23 to big business, and with a good support gave a pleasing performance; the bill will be changed 26 to The Pride of Mayo; he will remain a part of the whole of the week of 30; his season, which opened last September, will close here. Manager H. J. Campbell will have two cos. on the road next season. —ITEMS: The improvements in Harmanus Theatre will cost about \$20,000. The stage in the New Albany Theatre is 32 feet deep, 60 feet in width, and the new roof is high enough to admit the highest scenery carried. The box-office is on a level with the street, and there are twelve dressing-rooms. During the Summer the auditorium will be redecorated and other improvements made.

ROCHESTER.—LYCUM THEATRE (A. E. Wolf, manager): The Princess and the Butterfly to large and delighted houses May 23, 24. Stock co. in A Social Highwayman 30-4. —COOK OPERA HOUSE (S. S. Shubert, manager): The Salisbury Stock co. attracted large audiences 23-28, appearing in Niobe; the co. took every advantage of the several difficult situations in an artistic manner and their efforts were heartily applauded. The Bonstelle-Stuart Stock co. in Woman Against Woman 30-4. —ITEM: The Lyceum Theatre management announce the first appearance of their stock co. 30. The organization has been selected with special care and adapted to the roles for which they were engaged, among whom are Henrietta Crossman, Kate Blackie, Annie Blanche, Louise Mackintosh, Mamie Ryan, Caroline Knowles, Eugene Ormonde, Francis Roberts, Robert Rogers, Will J. Dean, Ben K. Graham, Wright Kramer, John B. Maher, Alfred Hudson, and Watson Beebe.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): Waite's Opera co. commenced an indefinite engagement May 23, presenting Paul Jones in a highly creditable manner; through the kindness of Mr. site and Local Manager Oberdorfer some forty members of the Utica Order of Elks, No. 34, attended the performance of The Chimes of Normandy 24 and enjoyed it immensely. Myra Morella was presented with a large basket of roses and a great amount of applause for her clever work; Louise Moore, Marion Langdon, Joseph W. Smith, Charles N. Holmes, and Frank Wooly were also well received; the performances are quite up to the standard, and the attendance, which was large the first night, continues to increase with each performance.

SCHENECTADY.—VAN CUREN OPERA HOUSE (C. H. Benedict, manager): The Summer season was auspiciously opened May 23 by Manager Benedict's Stock co.; the audience was large; The Ironmaster was presented and gave the best of satisfaction; Rose Stahl assumed the character of Claire in an admirable manner; Kendra Mackintosh, Emily Ryan, Wakeman, Julia Dean, Grace Ellwood, C. Hillard Flemming, Osborne Searle, John Alden, George Mark, and Thomas Braidland; they all did remarkably well. Rosedale was presented 26-28.

TROY.—MUSIC HALL. Cecilian Choral Society May 19, assisted by Jessie Shay, pianist; Pauline Johnson, soprano, and Fred Pack, humorist; fine audience. —BARD'S OPERA HOUSE (Harry G. Rand, manager): May 19 in 30, 21 in The Swell Miss Fitzwill and Kate Kipp, Buyer; big audience. —E. H. Sothern 24. —ITEM: Beginning August 1 Rand's Opera House will be under the management of Rees and Burgunder, of Wilkesbarre, with Samuel S. Schubert as resident manager. During the Summer the house will be thoroughly overhauled and improved.

SARATOGA SPRING.—THEATRE SARATOGA (Sherlock Sisters, managers): Francis B. Dowd's new four-act society drama, The Madrigal, was given its first performance on any stage May 24 to a large audience; it was repeated 26 to another large house; the author is a young Saratoga playwright, and the entertainments were given by a selected co. of professionals and amateurs for the benefit of the bicycle and Lowrie Stock co. 31, 32. —TOWN HALL (F. H. Hathorn, manager): Dan McCarthy in The Dear Irish Home 30.

WATERBURY.—SHATTUCK OPERA HOUSE (B. Omaki, manager): The Spooners had a most successful week ending May 21; plays presented latter half of week, Eccles Girls, The Dean, and Kathleen Mavourneen; co. closed its regular season here. The house at this house just closed has been successful. Manager Omaki has secured many fine attractions. Your correspondent has received many courtesies from Manager Omaki, for which most sincere thanks are given.

SYRACUSE.—WITTING OPERA HOUSE (M. Reis, manager): J. L. Kent, manager; The Shubert Stock co. in The Arabian Nights pleased good-sized houses May 16-21. The Lyceum Theatre co. in The Princess and the Butterfly 23, 24. —BARTABLE THEATRE (S. S. Shubert, manager): The Shubert Stock co. in The Last Paradise gave satisfaction to large houses 23-25. Who is Jones 30-3.

SENIATION.—STONE OPERA HOUSE (J. P. E. Clark, manager): A Day and a Night had a large and enthusiastic audience May 18, Otis Harlan sang heavily; the play was given under the personal direction of Mr. Hoyt, who was called before the curtain after the second act and responded with a speech. —Alma Chess, 31-4. —BLISS THEATRE (A. A. Fenyesy, manager): Dark.

JAMESTOWN.—ALLEN'S OPERA HOUSE (C. Samuels, manager): House closed for season. —ITEM: At a recent assignee's sale the ownership was purchased by C. Samuels, a resident dry goods merchant. It is not known as yet who will be the next manager. The theatre originally cost \$30,000 and sold at \$20,000.

ELIZABETH.—LYCUM THEATRE (M. Reis, manager): Sam Pitman's Comedy co. May 30-4. —AUDITORIUM (E. L. Johnson, manager): Dark. A Night in Cuba

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31.—ITEM: The Auditorium Stock co. is in process of formation and will occupy Manager Johnson's pretty theatre during the Summer. Joy and McDonald will assume the management of the organization.

POKESFERRY.—COLLINGSWOOD OPERA HOUSE (E. H. Sweet, manager): Veriscope of Corbett-Fitzsimmons fight May 20 satisfied a fair-sized audience. E. H. Sothern in Lord Chumley 29 delighted a fair-sized audience, in which were many Vassar College girls. Lyric Stock co. 27, 28.

WABERLY.—OPERA HOUSE (J. K. Murdoch, manager): Markham Stock co. (return date) May 23-25, presenting The Inside Track, The Ladder of Fame, The Black Flag, On the Stroke of Five, and Reddy the Mail Clerk.

FORT EDWARD.—BRADLEY OPERA HOUSE (M. H. Bradley, manager): Rachelle Renard co. May 30-4.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Lyric Stock co. 1, 2. —ITEM: Manager Sternberg is visiting Kankakee, Ill., his former home.

NORTH CAROLINA.

ASHEVILLE.—GRAND OPERA HOUSE (J. D. Plummer, manager): The Woodward-Warren co. May 16-24, billed for six weeks, closed middle of second week on account of poor business. Plays presented: A Practical Joke, Our Strategists, and The Galley Slave.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Mahara's Minstrels May 21 to a large and pleased audience; entertainment so good they will cancel their 23 date and repeat the performance here. Our Goblins 27. Miss Francis of Yale 6. A Boy Wanted 7, 8. Robert Mantell 17. A Bred Girl 33. —ITEMS: The State troops and cavalry are camped here and make business good. —Manager Walker has gone East to book engagements for next season to play his Broad Basket circuit in the Red River Valley. —After the entertainment at the Red River Valley, the Mahara's Minstrels will entertain the Fargo Elks at a social session in their beautiful club rooms. —Manager J. B. Allen is in the city completing arrangements for the appearance of the Adam Foreman and Sells Brothers Circus, who will show here June 17. —The season here is now practically closed. Manager Walker has given us a class of attractions this season far superior to those generally secured for towns of this size, having had nothing but standard attractions, which have given satisfaction and have been well patronized. —ALBON BRUBAKER.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Mahara's Minstrels May 19 gave a very satisfactory performance to good business. Miss Francis of Yale 3. Robert Mantell 22, closing the season.

JAMESTOWN.—OPERA HOUSE (E. P. Wells, manager): A Jay in New York May 31.

GRAPTON.—OPERA HOUSE (W. W. Robertson, manager): Mahara's Minstrels May 18 to poor business; performance good.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Dark. —PARK THEATRE (Harry E. Feicht, manager): A Trip to Chintown 19-21; good business; an excellent cast brought out the strong points of the farce to the delectation of everyone; the specialties were refined and pleasing. —J. W. WEIDNER.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): The Barlow Minstrels opened their Summer season here May 23; Manager Harry Ward came 18 and has been busy arranging and rehearsing the co.; Harle Wilson, of the co., sang in the Presbyterian Church Sunday; the co. had a lot of new paraphernalia made here; they are booked for the Summer over the Burt circuit; at the close of their Summer the co. will be enlarged for the Winter season. —W. B. McOWEN.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager): The Two Vagabonds, Groff-Groff, and Fra Diavolo formed the Wilbur-Kirwin bill for the week closing May 23; good business has been the rule throughout, at the matinee standing room being at a premium. —PEOPLE'S THEATRE (S. W. Brady, manager): The Brady Stock co. are presenting The Ensign in an elaborate manner week 23-25 to one house. Monday evening being dubbed "Dewey night," souvenirs were presented. Pink Dominoes and Noths are in preparation.

LIMA.—FAUROT OPERA HOUSE (Howard G. Hyde, manager): Josie Mills co., presenting The Black Flag, My Old Kentucky Home, East Lynne, A Yankee in Cuba, The Queen of Hearts, and The Outcasts of New York, closed a good week's business May 23; co. capable. —Graphophone 23, 27. —REDFORD'S PATHFINDERS 24-4. —ITEM:

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Under Hunter received its first production by this co. at York, Pa., May 21, and was well received, and has become a permanent fixture in the repertoire. PAXTANG PARK (Harrisburg Traction Co., manager): Simmons and Slocum's Minstrels opened the season at this favorite resort May 21, but in consequence of the rainy weather the attendance has not been of the most gratifying size, the co. numbers in its ranks many of the old favorites of past seasons, pre-eminently among them Lew Simmons. Next week, The Nona Family.

YORK.—OPERA HOUSE (R. C. Pentz, manager): Sam Pittman's Comedy co. May 16-21 at popular prices drew well; the co., headed by Anna E. Davis and Frederick Herzog, was good; the specialties were excellent; plays presented, La Belle Marie, The Electrician, The Curiosity Shop, A Wife's Secret, Article 4, and The Fortune Hunter. Acme Comedy co., with A Bachelor's Divorce and an olio, opened for a week 23; business excellent and co. good.

BUTLER.—PARK THEATRE (George N. Burkhalter, manager): The Drummer Boy of Shiloh (local) May 14-20 to good business; fine performances. House closed for season. ITEM: Manager Burkhalter visited Camp Hastings, Mt. Gretna, Pa., 14, several employees of the Park Theatre being stationed there.

PITTSBURGH.—MUSIC HALL (C. C. King, manager): Lorraine Hollis Stock co. closed a week's engagement May 21; plays presented, Forget-Me-Not, Arabian Nights, Mr. Barnes of New York, The Tigris, and The Governor; excellent performances. Same co. 23-25.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): The Spooners (return engagement) opened in A Fair Rebel May 23 to capacity of house; large business; co. and specialties excellent. House will close for season 25.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Season closed May 24 with a first-class production of A Day and A Night; the attraction deserved better patronage.

BRIDGE.—PARK OPERA HOUSE (M. Reis, manager): The Spooners 6-11.

MANFIELD.—OPERA HOUSE (Husted and Griggs, managers): Labadie's Faust May 27. Sawtelle Dramatic co. 30-4.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (George C. Sweatt, manager): House closed for season with Joseph Greene co. May 15-20 in Side Tracked 18, An Irish Gentleman matinee 19, For Cuba evening 19. Lend Me Your Wife matinee 20, and The Great Diamond Robbery evening 20.

PAWTUCKET.—OPERA HOUSE (A. A. Smith, manager): Joseph Greene co. in The Silver King May 23. The Westerner 24, and A Plain Old Irishman 25; average business; co. good; specialties appreciated.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): Mand Hillman co. commenced a week's engagement May 23 and has been playing to good houses; excellent satisfaction; Miss Hillman, Messrs. McAniff and Donovan do some excellent work. Burrill Comedy co. 6-11.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): J. S. Atkinson Concert co. May 16, 17 to large and pleased audiences.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (H. J. Mowrey, manager): Western Circuit Stock co. May 19-21 canceled. The World (local) 31, 1.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): The past week has been one of great surprises for local theatregoers, as two stars, both of whom give promise of some day being great, have trod the boards of the Salt Lake Theatre, and each has gone hence with the full knowledge that many new friends had been gained. First came Janet Waldorf, presenting The Hunchback 16, 17 to fair business; Miss Waldorf has a fine physique, a good voice and dresses well; she reads the lines well and will no doubt come day be classed among the great ones. Then came Clay Clement and his excellent co. 19-21, presenting The New Dominion to houses that grew better each succeeding night; his Baron Hohenstaufen is a very clever delineation and made a great hit here; he will no doubt be more warmly welcomed another time; in the co. are T. F. O'Malley and his daughter, Gertrude, erstwhile residents of Salt Lake; they had a warm welcome and Miss O'Malley received some beautiful flowers; her friends were pleased to see that she has advanced very materially in her art since she was last seen here. NEW GRAND THEATRE (H. F. McGarvie, manager): Dark. Mr. McGarvie has just returned from his trip to St. Joseph, Mo., whither he went to engineer a carnival which owes its success to a great measure to his management. He will rest a while here and then go to New York to arrange bookings for next season.

PARK CITY.—GRAND OPERA HOUSE (F. J. McLaughlin, manager): Magnifico Exhibition co. 19, 21. PARK OPERA HOUSE (Frank Collins, manager): Spooner Dramatic co. 13-18.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Philharmonic Society May 19. Closed the season to a large business. ITEM: This has been a very prosperous season here, the management's policy of playing only two attractions a week assuring all good business. The house will be cleaned, redecorated and a few other changes made. Manager Walker is now in New York looking attractions for next season.

VIRGINIA.

RICHBURG.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Lillian Tucker May 19-21 pleased good audiences in Righted at Last, Forget-Me-Not, Eccles Girls, East Lynne, A Bachelor's Wife, A Hero in Rags, and The Little Secret.

WASHINGTON.

SEATTLE.—THEATRE (Cal Belg, manager): Hopkins' Trans-Oceanic May 14-15 attracted good business. THIRD AVENUE THEATRE (W. M. Russell, manager): Joe Flynn opened in McGinty the Sport 13 and drew good house. ITEM: Work on Cort's new vaudeville house is progressing rapidly. Manager Cal Belg, of the Northwest Theatrical Association, will make Seattle his present home. Business at the vaudeville houses is splendid.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The Star Specialty co. 17, 18; fair business; each member received merited applause. A Boy Wanted 20, 21; large attendance; fair performance.

TACOMA.—THEATRE (L. A. Wing, resident manager): Hopkins' Trans-Oceanic Star Specialty co. May 16; good co.; light business. LYCEUM THEATRE (G. Harry Graham, manager): Dark.

WALLA WALLA.—PAINE OPERA HOUSE (J. G. Paine, manager): A Boy Wanted gave a fine performance to a big house May 19. St. Perkins 6.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (A. B. Jewett, manager): A Hired Girl May 19; performance good; business excellent.

WISCONSIN.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (William H. Stoddard, manager): Professor Frederick Spencer gave a delightful concert May 23, assisted by local talent, to a large and appreciative audience. Eda Clayton co. 23-25. ITEM: Monica Farley and Ida Leach Scoville, late with the Warner Comedy co., are spending part of their vacation here, this being their home.

RACINE.—BELL CITY OPERA HOUSE (D. P. Long, manager): The Tarrytown Widow amused a good audience May 22. Frederick Ward 20. Knowl of Tennessee 29. ITEM: The Elks will move into new quarters July 1, and will have better accommodations.

POND DU LAC.—CRESCENT OPERA HOUSE (William H. Stoddard, manager): Cherry Sisters May 21; fair house; very poor performance. A Breezy Time 23; small house; excellent performance. Tony the Tramp (local) 24.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): In Atlantic City May 18 to good business; co. clever. Business had been bad for some time and they disbanded at Appleton. A Breezy Time 22 to a fair audience; co. weak.

ASHLAND.—GRAND OPERA HOUSE (John Meis, manager): Town Topics May 20 to a good house; audience well pleased. Darkest America 4. A Breezy Time 11 and 12. William Owen co. 13-15.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): A nameless biograph co. gave pictures of the navy and Klondike and a concert programme to poor business May 19-21; poor entertainment.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Town Topics May 21; good house. ITEM: The business of this house for season of 97-98 has been very satisfactory.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Novins, manager): In Atlantic City, billed for May 20, failed to appear.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): William Owen in Faust to a small house May 22; co. good. A Breezy Time 23.

PORTAGE.—OPERA HOUSE (A. H. Orndorff, manager): The Ottumwa May 23 to fair business.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, manager): Spooner Dramatic co. May 16-25 to good business in The Pearl of Savoy, The Lawyer's Marriage, Trial at Midnight, The Flower Girl, The Egyptian Princess, and The American in Cuba; excellent co. Manager Root and Mr. Spooner tendered free passes to the cowboy cavalry before their departure for Cuba. Magnifico 1, 2.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Sparrow and Jacobs, managers): The Mark Smith Opera co. opened the third week of the season May 23 in The Pirates of Penzance to fair business and gave an excellent performance. Laura Millard and George Lyding scored as Frederick and Mabel, Mark Smith made a clever and amusing Major-General, George Parks was good as the Pirate King, Bernice Holmes was a capable Ruth, and Charles W. Swain was funny as the policeman. Linda da Costa had only the small part of Edith, but played it charmingly. The Geisha and The Beggar Student 30-4. QUEEN'S THEATRE (Sparrow and Jacobs, managers): Bob Fitzsimmons' Vanderbille co. opened to big business 23 and gave a very good performance. Besides Fitzsimmons, Juan Calcedo, the Morton Sisters, and Theo are the principal features. THEATRE FRANCAIS (W. E. Phillips, manager): The stock co. opened the last week of their season 24 in As in a Looking Glass. Florence Roberts appeared as Lena Despard and gave an excellent performance. Her work throughout the season calls for the highest praise. She has played a long line of difficult parts and has played them all well. Harrington Reynolds, Walter Townsend, T. J. McGrane, and Frank Byrne all did good work. Harry Mack was excessively funny and Nellie Callahan deserves special praise for her rendition of Felicia, the French maid. We shall say farewell to this stock co. with genuine regret. Their work this season has been of an exceptionally high standard, and the members of it have made many warm personal friends. The vaudeville, headed by Bonnie Bessie Bonnell, is good. THEATRE ROYAL (Sparrow and Jacobs, managers): The Merry Widows Burlesque co. opened May 23 to S. R. O. and gave a very clever burlesque performance. Broadway Girl 30-4. SUMMER PARK (Lavigne and La Joie, managers): This popular Summer resort opened 23 with Professor Lavigne's Band and a clever vaudeville show. It was largely patronized.

TORONTO.—GRAND OPERA HOUSE (O. B. Shepard, manager): Roland Reed is presenting The Wrong Mr. Wright May 23-25 to good business. A Man of Ideas is underlined 27, 28. What Happened to Jones 30-4. PRINCE OF PEACE (O. B. Shepard, manager): The Cummings Opera co. are producing The Princess of Trebizonde 23-25 to good business. The opera is comparatively new here, not having been seen for some years, and is meeting with approval. Fred Solomon, W. H. West, Harold Blake, Hubert Wilke, Laura Moore, and Mamie Sutton in their respective roles were excellent. The Mandarin and Erinie 30-4. ARMORIE: Dan Godfrey's Famous Band 30, 31. ITEM: The Bijou will close 4, when Archibald Lennox will take possession, and a first-class theatre will be erected on the present site. Manager Robinson promises to put up one of the most modern of playhouses, and it is expected to be one of the prettiest in Canada.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): A Bunch of Keys May 17, 18 to big business; excellent performances. W. S. Harkins co. opened in What Happened to Jones 23 to a full house; co. very strong; performance excellent. Ethel Knight Mollon, of this city, received a very enthusiastic reception. The Crust of Society 26. A Bachelor's Honeycomb 27-29. VICTORIA RINK: Dan Godfrey's Military Band, managed by Charles A. E. Harris, Montreal, in grand concert 19; immense audience; excellent.

WOODSTOCK.—OPERA HOUSE (Warren Totten, manager): London (but) Vaudeville co. May 23; big business; the less said of the performance the better. Little Trixie 25 to fair house; performance seemed to please. CANTERBURY STREET RINK: Dan Godfrey's Band 3. ITEM: The season at the Opera House may now be considered closed. There are rumors of new management next season, although nothing definite is at present known. Manager Totten, who is also the proprietor, is desirous of being relieved from the active management of satisfactory arrangements can be made.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): A Bunch of Keys to large audience May 24; S. R. O. 24; excellent performances. EXHIBITION RINK (H. B. Clarke, manager): Dan Godfrey's Band, first appearance in America, May 17 to big business; the soloists are exceptionally fine and most musicians here declare the band superior to any other ever heard here; Lieutenant Godfrey was presented by the City Council with a beautiful gold medal in honor of his first visit to Canada.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowns, manager): The Beryl Hope co. concluded their engagement May 23, the last production being The Lost Paradise 23-25, which, presented in their usual excellent way, drew crowded houses. The Russell closed for the Summer 25 after a most successful season. VICTORIA PARK (George W. Jacobs, manager): This Summer resort opened its season with A Trip to Cootenaw, drawing packed houses and giving very best satisfaction.

MONCTON.—OPERA HOUSE (A. E. Holstead, manager): A Bunch of Keys 17 to S. R. O.; performance co., excellent. Stowe's L. T. C. 25. W. S. Harkins co. 6-8. Althabra Stock co. 13-18. Vic-

MR. and MRS.

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(Laura Almonino).

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ALBERTA GALLATIN

LEADING.

MRS. FISKE'S CO.

Barrington House.

ANTOINETTE ASHTON

AT LIBERTY FOR NEXT SEASON.

Virginia, Julie, Ophelia—J. mes O'Neill Co., 1897-98.

Address MIRROR.

FRANKLYN RITCHIE

Bowdoin Square Theatre, Boston.

Boston Traveller.—Few leading men have jumped into popular favor as quickly as Franklyn Ritchie. Mr. Ritchie's popularity is deserved, for not only is he an excellent actor, but he possesses that rarity, personal magnetism. He has a splendid appearance, and his costumes are chosen with due regard for the part he plays. Although a young man, Mr. Ritchie has had a long experience. He was leading man

at the Murray Hill Theatre, New York, and appeared there in "The Bachelor's Baby," in Sydney Drew's old part. Boston Herald.—Franklyn Ritchie, as Pierre Clemenceau, the artist husband, did effective work and shared a portion of the honors with Miss Rober. Boston Globe.—Franklyn Ritchie, as Pierre Clemenceau, was unusually interesting and clever.

Wm. J. Rostetter

Composer and Arranger. Musical Director. 77 W. 91st St.

William J. Romain

Lead—A Southern Romance. At Liberty. MIRROR.

ERIE, PA.—Ringling Brothers' Circus appeared May 21, giving a first-class performance to fair attendance. Buffalo Bill 9.

KALAMAZOO, MICH.—J. H. La Pearl's Circus May 21 drew a large crowd, filling the tents and giving general satisfaction.

DUBUQUE, IOWA.—Wallace's Circus May 20 packed the tents and gave satisfaction.

BATTLE CREEK, MICH.—La Pearl's Shows May 20; good business and satisfaction.

SCHENECTADY, N. Y.—The New Orleans Circus did poor business here May 21-23. Ringling Brothers' Circus 23.

ELGIN, ILL.—Wallace's Circus May 24 drew two fair sized crowds.

BEATRICE, PA.—Gentry's Dog and Pony Show May 23, 24 to capacity of tent; excellent performance; receipts of first night \$775.

GLENS FALLS, N. Y.—Sawtelle's Circus May 24; big crowd in spite of storm; performance good.

CORRESPONDENCE

[Received too late for classification.]

ARIZONA.

TUCSON.—OPERA HOUSE (A. V. Grossetta, manager): Mexican Grand Opera co. A. Mendosa, manager, May 30-4.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Clay Clement in The New Dominion May 17 to fair business; performance good. A Texas Steer 31. ITEM: Marie Janson 27 canceled.

MISSOURI.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Bartman and Markward, managers): Kate Ellis Peed's School of Dramatic Art in Fanchon the Cricket and Come Here to packed house May 20. House closed for Summer. ITEM: G. Bert Rodney, stage director of last season's Peuple Springs Stock co., visited friends here 19. O. H. and Gusie Johnson are spending the Summer in Holden, near here. Charles L. Carter, comedian, late of A Tramp's Dream, enlisted in Co. L, Fourth Regiment, Missouri Volunteers. He was commissioned a lieutenant.

NEW YORK.

HUDSON.—OPERA HOUSE: The Hudson Players in entertainment for benefit of City Hospital May 15, 16 gave good performances to large audiences.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): H. M. S. Finamore (local) to packed houses May 23, 25; audiences more than pleased; much of the success is due to Mr. Macomber, the director.

OHIO.

BELLEFONTAINE.—OPERA HOUSE (George W. Guy, manager): Belle Boyd the Rebel Spy May 20; business fair; audience pleased. Warren Comedy co. 21-23; business fair. ITEM: Mr. and Mrs. Otto W. Roche, of Tommy Shearer's co., returned to their home in this city 25.

PENNSYLVANIA.

TOWANDA.—HALL'S OPERA HOUSE (C. T. Kirby, manager): Markham's Stock co. May 16-21 practically closed the theatrical season here. A limited number of attractions, however, may be played during the Summer. The past season has been exceptionally successful, both in the high class of attractions played and the patronage given them. The house will be thoroughly renovated during the summer and will continue to be under the competent management of Mr. Kirby. Joshua Simpkins co., playing under canvas and billed for 25, canceled, co. being quarantined at Geneva, N. Y.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): The Leath hypnotists, May 16-21; business good; performance good. Lillian Tucker Repertoire co. 23-25 in A Hero in Rags, The Penalty of Sin, Righted at Last, Lady Audley's Secret, Forget-Me-Not, Eccles Girls, East Lynne, A Bachelor's Wife, and The Little Secret to good business; performances good.

WISCONSIN.

BARABOO.—GRAND (F. A. Philbrick, manager): Ottumwa Male Quartette May 21; small audience. A Hired Girl 24.

LETTERS TO THE EDITOR.

IN THE REMOTE NORTHWEST.

BRANDON, MANITOBA, May 22, 1898.

To the Editor of The Dramatic Mirror:

SIR—The early part of May found the Miss Francis of Yale company in Salt Lake with transportation bought to the Pacific Coast, and war news so thick that advance notices of the bunch of shows in and around that point had to be hunted for with a microscope. Between the marching of soldiers, the numerous extras and bulletins, business was seriously affected, and the idea suggested itself to me that it was going to be hard hustling to get anybody into the theatre, especially on the coast, where they were making all kinds of preparations to lambaste the tamale-eating Spaniards.

Mr. Gunchel, who is the chief of scouts for H. B. Theatricals of Chicago, happened along and told me stories of the large quantities of loose money to be found in the towns on the Canadian Pacific Road. That was the country I was looking for—no war excitement, and large boxes to carry the money in. Mr. Breton Thorpe, the manager, entered a protest against my thinking of taking his company to the almost unexplored region. I had almost given up the idea of trying it, when I arrived in Portland and found that Johnny McGuire, of Butte, had sent me his ultimatum—that I "must play the dates he had set or be canceled." As the dates did not fit I let Johnny have his own way.

A meeting of managers and agents who were in Seattle when I gave it out that I had solved the problem of escaping the war excitement exacted a promise from me that I would give them the "straight business" when I got to or near Winnipeg. Busco and Holland, of the Richards and Pringle Georgia Minstrels; George Gill, manager of Blaney's A Boy Wanted company; "Never Idle" Williams, manager for Danie; Cal Hilly, manager of the Northwest circuit; W. A. Wickham, agent for the A Hired Girl company, and Ted Murphy, agent for the A Hired Girl company, and others who were there, no doubt are beginning to think about engaging Eddie Dunn, the boy scout, and sending him on my trail—hence this letter from the wilds.

The distances are really beautiful—six towns divided up among 1,300 miles of travel, town hall in each small platform, no scenery, except at Calgary, where they have a fair opera house, and nice people who asked questions about "Miss Francis of Yale College," and wanted to know whether she was a singer or lecturer on that beastly complexion business. Kamloops, Revelstoke, Calgary, Medicine Hat, Moose Jaw, and Moccasin are the six to be gone through before you get into a country where they know a first class show from a one-two-three pirating Tribby. Charley's Aunt, Heart of Maryland, and a dozen other plays which they give with six people.

Well, we are over the worst of it, and I am ahead of a couple of hundred miles, as I cannot hear Miss Layne. Miss Layne, Miss Fanny Young, Miss Michel, or Miss Helen Young "say things," but that left ear of mine feels as if it had been unburned. Of course I know that Messrs. Girardot, Breton Thorpe, Capp, Farren, and Grisel won't mind a little "roughing it." Am awful sorry for the ladies, still I will manage to keep the beautiful distance between us. We will spend the summer playing towns East of Winnipeg to Halifax. Miss Francis of Yale was a revelation to the Canucks, and the Lord pity the pirates that try any of the towns that Miss Francis visited.

Yours truly,

JAMES H. LOVE, of "Frisco."

A LEGITIMATE COMPLAINT.

May 23, 1898.

To the Editor of The Dramatic Mirror:

SIR—I have learned this past week, thanks to Miss Corbhan's artistic production of Washington's Surrender, something positive about dramatic criticism myself, and therefore I am somewhat acquainted with the nature of the critic's obligations to actors and authors, for without these factors some criticism would not be what they appear to be—influential members of the press. That this appearance of influence is an entanglement they frequently find embarrassing has been commented upon before.

There should be pronounced friendliness between the stage and the critic because, practically, they support each other. It should be an equal partnership for the benefit of what is palatable in stage art—but isn't?

I had expected three gentlemen on the press to use this opportunity against me willy-nilly, and my prognostications were correct. The only three bad notices of Washington's Surrender came from these three seers.

Number one, in his anxiety to destroy the labors of my pen, stated that the strains of martial music in the play were its sole attraction. As a matter of fact no martial music was played in the piece, unless the Virginia reel be martial music. It is easy to stab a man from behind an array of such careless criticism.

The second of these three assailants had cause for his attempted butchery for two reasons. Besides being paid by his paper to perform ungrammatical stunts, he had been rather roughly mauled in an article from my pen which Mrs. Kendal inspired on her performance of The Second Mrs. Tanqueray. Of course this gentleman resorted to his unmanly habit of attacking the personality of the actors to avenge himself upon the author of her play. So much for the value of his criticism.

Number three is one of a famous uptown band of theatrical highwaymen who float about the barrooms for news and passes, gathering indecent chestnuts from talkative subordinates at so much a column, or, I should say, so much a pound, for they are lousy and generally illustrated with flagrantly immoral pictures.

Of course there is no vindication to the public for actors or authors against such personal criticism, but THE MIRROR is read by the respected and sincere workers in the field of theatrical labor, and, therefore, it is a privilege to be able to express a few homely truths in its columns—for mutual benefit.

If there could be any doubt as to the absolute success of Miss Corbhan's splendid performance in my little play I would refer readers to these two facts: The crowded houses and the unanimous praise of those critics who had no axe to grind.

Sincerely yours,

W. DE WAGSTAFFE.

NEW LAMPS FOR OLD.

PORT HAMILTON, N. Y., May 23, 1898.

To the Editor of The Dramatic Mirror:

SIR—The opinions of Messrs. R. E. Stevens, John Malone, and John J. Coleman regarding the present revival of the stock company system, published under the heading "Some Prophecies" in this week's MIRROR, afford food for much thought. Indeed, in my opinion, the entire business of providing theatrical amusements is about to be almost revolutionized. I think that, with a few rare exceptions, the day of the dollar traveling combination has ended. There will always be a market for a few—very few—of the best attractions at \$1.50, but they will have to be really worth that price.

A vast majority of the dollar attractions that were being offered last season did not give as good performances as were offered by the stock companies for half the money. True, the former offered newer plays, but this was not always or even often a fully counterbalancing advance.

The repertoire companies will not, as Mr. Coleman points out, be able to stand competition with the stock organizations. The class of actors engaged for the stock is vastly better in proportion to those of the repertoire than is the difference between 50 cents and 30 cents.

The great difficulty before the managers of stock companies is the obtaining of attractive plays. Cities that have had a stock company for one or two seasons the available list of MS. plays has been nearly exhausted. Moreover, their owners have in many cases put royalties at a practically prohibitive figure. Mr. Stevens thinks that there will be a demand for new plays by American playwrights, but I fear this is too good to be true. The difficulty of getting up in one week a new play, for which none of the business has been definitely fixed, is almost insuperable.

What Mr. Stevens says about the modernizing of many old printed plays is worthy of most careful consideration. Here will be work for the playwright, and I shall not be surprised if next season sees many of the stock companies equipped with re-

writers and furbishers of old material. In fact, I am so strongly of this opinion that I am seriously considering the advisability of giving up "the road" and taking to the above style of work, in connection with stage-management.

JULIAN MAGNUS.

MORE ABOUT MAGIC.

NEW YORK, May 27, 1898.

To the Editor of The Dramatic Mirror:

SIR—An article written by E. L. Bloom, a clever and ingenious theatrical manager, was of more than passing interest to so-called magicians. In speaking of the mystic art, his rather severe statement that "magic is dead" we are rather inclined to believe is an apology for his failure in attempting to make a clever comedian a successful magician.

That Mr. Dixey was clever in ordinary sleight of hand tricks we admit, but it was the cleverness of the drawing room amateur. His very finish and gracefulness as an entertainer entirely militates against his ever being a great or possible magician, taking the word magician as meaning an ability to give an entire evening's entertainment like that of the late Alexander Herrmann.

A well-known prestidigitateur appearing in New York, in answer to Mr. Bloom's statement, humorously remarked "Quite right! Bloom killed it!" His other statement, that there is nothing new in magic, is entirely erroneous.

Dixey's programme was old, but we still have men like Bantier de Kolta, Maekelyne and Cook, Servais Le Roy, and Winston to equal and even surpass anything that has previously been performed by prestidigitateurs. Therefore I say magic is not dead, but living, and in my humble opinion has not reached its ultimate greatness.

Respectfully,

STEVENSON.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BOY WANTED (Blaney's Geo. E. Gill, mgr.): Auconada, Mont., May 30; Helena 31; Bozeman June 1; Livingston 2; Billings 3; Miles City 4; Jamestown, N. Dak., 5; Fargo, 7.

A BUNCH OF KEYS (Gus Bothner, mgr.): Boston Mass., May 30.

A HIRED GIRL (Blaney's): Hollis E. Cooley, mgr.: Tacoma, Wash., May 31; Spokane 3; Moscow, Id., 6; Coeur d'Alene, Wash., 7; Pullman 8; Wallace, Id., 9; Missoula, Mont., 10; Anaconda 11; Butte 14-19.

A JAY IN NEW YORK: Jamestown, N. Dak., May 31.

A NEW ENGLAND HOME (Frank W. Mason, prop. and mgr.): Brunswick, Me., May 31.

A TEXAS STEAK: Grand Junction, Col., May 31; Leadville June 1; Cripple Creek 2; Pueblo 3; Colorado Springs 4.

ADAMS, MAUDE (Chas. Frohman, mgr.): New York city Sept. 25-June 14.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.,—indefinite.

AROUND THE TOWN: Boston, Mass., May 30—indefinite.

BALDWIN-MELVILLE: Kansas City, Mo., May 15—indefinite.

BLAIR, EUGENIE: Cleveland, O., May 2—indefinite.

BRYAN COMEDIANS: Sheboygan, Mich., May 30-June 4.

BURILL COMEDY: Bristol, R. I., May 30-June 4. Newport 6-11.

CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 5—indefinite.

CHESTER, ALMA (O. W. Dibble, mgr.): Warren, Pa., May 30-June 4.

CLARKE, CRESTON (H. W. Storm, mgr.): Philadelphia, Pa., May 16-June 4.

COLLINS, MYRA (J. May Bennett, mgr.): Lake Benton, Minn., May 30-June 1.

COLUMBIA STOCK: Washington, D. C., May 23—indefinite.

CORSE PAYTON COMEDY: Portland, Me., May 23-June 4.

CORSE PAYTON STOCK: Hartford, Conn., May 30-June 4.

COUNTLEIGH STOCK: Saginaw, Mich., May 30—indefinite.

CUBANS' VENDETTA: New York city May 30-June 4.

DARKEST AMERICA (Jno. W. Vogel, prop. and mgr.): Sault Ste. Marie, Mich., May 29-31; Marquette June 1; Ishpeming 2; Houghton 3; Calumet 4.

DODGE, SANFORD (E. J. Carpenter, mgr.): Osage, Ia., May 30.

ELDON COMEDIANS: Marion, Ind., May 30-June 4.

ELROY STOCK (Edwin Elroy, mgr.): Hartford, Conn., May 23-June 4.

FAUST (Porter J. White; R. F. Trevellick, mgr.): Calumet, Mich., June 1.

FERRIS COMEDY: Marion, Ind., May 30-June 4.

FERRIS COMEDIANS (Dick Ferris, mgr.): Alpena, Mich., May 24-June 4; Sheboygan 6-11.

FISKE, MRS. (Chas. E. Power, mgr.): New York city March 23—indefinite.

GETTYSBURG: Baltimore, Md., May 30-June 4.

GRAND OPERA STOCK: Columbus, O.—indefinite.

HARKINS STOCK (W. S. Harkins, mgr.): St. John, N. B., May 30-June 4; Moncton 6-8.

HARTMAN, FERRIS (Geo. Bowles, mgr.): Ellensburg, Wash., May 31; Spokane June 1.

HILLMAN, MARY: New York, R. I., May 23-31.

HOLMES, HAROLD: Staunton, Va., May 23—indefinite.

JEAN RENOLDS STOCK (Horace Grant, mgr.): Birmingham, N. Y.—indefinite.

JOSSEY, MARVIN: La Grande, Ore., June 6-11.

JULIAN COMEDY: Great Barrington, Mass., May 30-June 1.

KECKEY-SHANSON: New York city April 11—indefinite.

MACAULEY-PATTON (Harry Levy, mgr.): Dunkirk, Ind., May 30-June 4.

MANHATTAN COMEDY (W. J. Thorold, mgr.): Berlin, Ont., May 31.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): Marysville, Cal., May 31; Salem, Ore., June 1; Portland 2-4; Tacoma, Wash., 6; Victoria, B. C., 7; Vancouver 8; Seattle, Wash., 9-11; Spokane 12, 14; Missoula, Mont., 15; Anaconda 16; Butte 17, 18; Jamestown, N. Dak., 19; Fargo 21.

MISS FRANCIS OF YALE: Winnipeg, Man., June 1, 2, 4; Portland 3-5; Port Arthur 6; Sudbury, Ont., 8; North Bay 9; Mattawa 10; Pembroke 11; Renfrew 12; Almonte 13; Carleton Place 14; Ottawa 15, 16; Montpelier 17; Montreal 18; St. John 19; St. Catharines 20; Hamilton 21; Toronto 22; Niagara Falls 23; Buffalo 24; Rochester 25; Albany 26; New York 27; Philadelphia 28; Washington 29; Baltimore 30; New Orleans 31; St. Louis 32; Chicago 33; St. Paul 34; Minneapolis 35; Duluth 36; Milwaukee 37; Cincinnati 38; Cleveland 39; Detroit 40; Indianapolis 41; Kansas City 42; Omaha 43; St. Joseph 44; St. Charles 45; St. Mary 46; St. Ignace 47; St. Marys 48; St. Michaels 49; St. James 50; St. John's 51; St. Peter's 52; St. Paul's 53; St. George's 54; St. Andrew's 55; St. Nicholas 56; St. Basil's 57; St. Mark's 58; St. Luke's 59; St. John's 60; St. Peter's 61; St. Paul's 62; St. George's 63; St. Andrew's 64; St. Nicholas 65; St. Basil's 66; St. Mark's 67; St. Luke's 68; St. John's 69; St. Peter's 70; St. Paul's 71; 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SYDNEY COWELL.



On or off the stage, Sydney Cowell is the same blithe being. For her it is no task to simulate gaiety or high spirits; she is by nature a genuine comedienne with a rare fund of good humor and inherent fun.

Miss Cowell was resting after an arduous morning rehearsal when a MIRROR man called for an interview. Miss Cowell would probably have preferred the luxury of an afternoon of rest, and the MIRROR man offered to postpone the ordeal. But the actress would not hear of it. With warm cordiality she bade the reporter welcome, insisting that a chat about old times was precisely the tonic she stood in need of.

"It is always pleasing to talk about the old days," she said. "I ask nothing better."

"Your stage career covers several years?"

"Oh, just a few."

"How long have you been on the boards, Miss Cowell?"

"So long that I hardly remember when my stage life began. I cannot say, like many other actresses, that I made my debut as the Duke of York, or Bolla in Pizarro; but it is true that I left the schoolroom for the theatre. My first part was Cupid in Ixion, at the Prince of Wales' Theatre, Liverpool. Then I played my first responsible engagement at the Theatre Royal, Edinburgh, and then appeared at the Queen's Theatre, London, as Oberon in A Midsummer Night's Dream, and Mary Copp in Charles the Second."

"You must have come in contact with many famous players in those early days?"

"During my Edinburgh experience I played in the support of the beautiful Adelaide Neilson, the tragedian Samuel Phelps, the elder Sothorn, John L. Toole, Mrs. Scott-Siddons, and many others of note."

"You came to America when you were still a young actress?"

"Yes; I had accepted an engagement with the late J. B. Buckstone for the Haymarket Theatre, London, when Charles Wyndham offered me substantial inducements to come to New York with his famous comedy company. Since then I have played only in this country. I certainly consider myself an American actress, although I'm half an Englishwoman."

"You have a puzzling pedigree, Miss Cowell."

"I think I can make it clear to you. I'm a Cockney—I was born within the sound of Bow Bells. But my grandfather, Joseph Leathley Cowell, was a naturalized citizen of America, and my father, 'Sam' Cowell, was raised and reared here. My happiest years and fondest ties are all linked with this country. Besides, you know, I married an American. That makes me a Yankee, too, doesn't it?"

"You come of a race of actors?"

"One of the oldest in existence. Both my father and grandfather were famous comedians in their day, and my father's sister was Sydney Cowell before me. She was the mother of the celebrated Bateman Children. Miss Bateman was renowned for her performance of Lash. Isabel Bateman and Mrs. Edward Compton are my first cousins."

"Then your uncle must have been lessee of the London Lyceum when Irving first came into fame?"

"My uncle, H. L. Bateman, was lessee of the Lyceum Theatre, and during his management it was that Henry Irving was given his first great opportunities. My father's mother was Miss Murray, of the old Clan Murray. Her sister married Henry Siddons, son of the Great—not the Divine—Sarah. So you see that I am connected with the famous Kemble family by marriage, at least."

"Are any of your family, besides yourself, at present on the stage?"

"My sister Florence, Mrs. A. B. Tapping, has been with the Kendals for the past seven years. She is now playing with them in England. You may remember her for her performance of the parvenue in The Ironmaster, which was one of the Kendals' chief successes in this country."

"She and Mr. Dodson played admirably together."

"Yes, they furnished the comedy of the piece. Florence's daughter, Sydney Fairbrother, is the Micah Dow in The Little Minister, at the Haymarket Theatre, London. She is a delightful little actress, and as she is my namesake I am naturally very proud of her. Then my brother, J. E. Cowell, is quite a well-known manager in the South of England."

"What have been your favorite parts since you came to this country?"

"Humph! I've had plenty of pleasant parts. When I first came here with Mr. Wyndham I played all the characters which Marie Wilton had originated in T. W. Robertson's famous comedies—Caste, Oura, and School. They fitted me like a glove and I fairly revelled in them. My opening part in New York was the 'slavery,' Belinda, in A. J. Byron's comedy, Our Boys. Then I had some delightful parts under Mr. Daly's management, particularly Rutch in Pique, which ran continuously for eight months. I played for three seasons at the old Park under H. E. Abbey's management. Maggie MacFarlane in Engaged scored heavily, I think, of all the original characters I sustained. Dolly Dutton in Hazel Kirke was my next success. I played it for twelve months at the Madison Square Theatre, and afterwards in almost every city in the Union."

"In 1890 I retired from the stage, and for five succeeding years was a confirmed invalid, never dreaming that I should ever be able to play

again. But in 1895 I accepted an offer from Mr. Hilliard for the character part, Mrs. Churchill, in Lost—Twenty-four Hours. I also played with him in The Mummy, a farce that went very well on the other side, but failed here at the Garden Theatre. The past season I appeared with Mrs. Fiske in Tess of the D'Urbervilles, and at present I am playing the amorous widow in Love Finds the Way."

"Do you prefer the modern realistic school of acting to the old-fashioned school?"

"Modern methods are quieter and more natural. As I was saying to some one the other day, I feel that with all my experience I have much to learn, much to unlearn. When I first went on the stage the methods in vogue were radically false. The aim of the actor was to excite applause or laughter—no matter by what means. Many of the greatest actors of the old days resorted to tricks of technique that wouldn't be countenanced to-day by any audience. It was the ambition of the old school to score 'points.' I have heard an actress commended in the highest terms simply because she never missed a 'point.' To score a 'point' you simply had to speak some smart speech in a very emphatic way, accompanying it with a demonstrative gesture, and then make a long pause. It was compulsory for the audience to reward these exertions with applause."

"And nowadays?"

"Nowadays stage art is more subtle. An actor can sway his audience without creating a hub-bub. An audience enjoys a play without breaking out into a racket every five minutes."

"The 'slavery' type has lately come into popularity, Miss Cowell. This was once your line of business?"

"Yes; I played many 'slavery' parts. In London, a few Summers ago, I saw my little niece, Sydney Fairbrother, in a melodrama called The Star of India. She played a 'slavery' part and her make-up was marvelous. Sydney is a very pretty girl, but she buried her beauty under one of the most artistic stage disguises I've ever seen. Her hair was plastered back from her forehead, she painted out her eyebrows, and with her large blue eyes she presented as eerie a picture of London serfdom as ever stepped out of Dickens. George Cruikshank never drew such a 'Marchioness.' And in watching her in the part I saw the same little mannerisms and personal eccentricities that used to be my own stock-in-trade when I did Belinda and all those other 'slavery.' Of course my little niece had never seen me in those parts. Intuitively she reproduced the same little tricks of gesture and business."

"Did you ever play the Marchioness in The Old Curiosity Shop, Miss Cowell?"

"John Brougham wanted to make a new version for me. We were both with Mr. Daly at the time. But I was under contract to Mr. Daly and he didn't want to release me. Later I had an offer from the Lingers to play the part in Australia. They had bought copies of all Lotta's manuscripts—paid \$5 apiece for them. Mr. Linger wanted me to go with him for an Australian trip and do all the Lotta plays under other titles. I needn't tell you that I refused the offer. If I couldn't get to the top of the ladder by honest climbing I chose to remain at the bottom."

FALSE AND TRUE METHODS.

There are actors who occupy places of prominence on the stage, yet who owe their prominence solely to superficial qualities that please the mass of theatre patrons; and as the mass of theatre patrons themselves are superficial in judgment, it is not strange that external graces or a simple charm of personality should appeal to them as the beginning and the end of the art of acting. But herein lies the harm that has been done and the harm that is steadily being done to actors who might improve themselves and to the neophytes of the stage, who, if they do not pattern after their easy-going elders of the superficial class, are apt to imbibe as dramatic gospel the self-satisfied declarations of such elders, who are wont to talk of "inspiration" as the goal of success, and to discourage the studious, painstaking and exact methods that alone can develop the actor to true greatness in the dramatic art.

There are too many of the actors of to-day that, though they may be esteemed to be successful actors, have not yet passed the border of that field outside of which greatness never has been and never will be achieved—the elocutionary field, which is the field that, by a very long way, most taxes the mental faculties of the player. Indeed, the elocutionary field offers such difficulties, requires so much close study, if one would accomplish anything in it, that very few players make any attempt to cultivate it. Either they are too indolent, or they have not learned enough of the art they make a show of cultivating to know the difference between good delivery and bad delivery. The latter, I have reason to believe, is much more frequently the condition than the former. Ignorance is more common than lack of ambition. Have we at present any satisfactory readers of verse on the English-speaking stage? If we have, who are they?

We have a few satisfactory readers of the language of every-day life, the most notable of whom is Mrs. Fiske. It is Mrs. Fiske's elocution that constitutes her chief charm. It is to her elocution more than to all else that she owes the place now by common consent accorded her among the actresses of our stage—the first. Nothing could be more direct, truthful and altogether honest than are her methods. Never a hint of the sing-song, the chanting, the conjuring with tones that serve only to exasperate the hearing and mystify the comprehension. Never do we hear Mrs. Fiske pounce down on the first words after an inhalation simply because she has a fresh supply of breath, after the senseless manner of a long list of prominent players, and then faint out as the breath leaves the lungs. With her, words are not simply things to fire sound at, but things to be so handled as to make the thought their writer intended to convey with them easy to seize in its entirety. In short, whatever falls to Mrs. Fiske to speak is spoken with directness and intelligence, without any embroidery or tomfoolery. The distinctive characteristic of her elocution is its simplicity, its exceeding naturalness, its freedom from any apparent effort to be effective. With her the thought, and nothing but the thought, determines. There is nothing in her delivery that ever attracts the attention of the uninitiated; they think only of what she is saying, never of how she is saying it. Her delivery always seems unstudied, always seems spontaneous. This semblance of spontaneity comes in a large measure from her exceeding skill in the very difficult art of distributing the time as Nature would distribute it. Properly to distribute the time is the last thing the reader ever learns and the thing that most readers never learn. Like the veritable master, Mrs. Fiske never misses the opportunities that often occur in speeches of any length to stop as though she had finished, as though she had nothing further to say, and then, after a momentary pause, to resume as though a fresh

thought had suddenly come to her. As these pauses are continually made in real life, the reader that does not hunt out the places where they may be made and does not learn to make them naturally, still has something, a very important something, to learn to do.

The utterance, the delivery, the reading, the elocution, call it what we will, costs the really great ones many, many times more study than does the mere memorizing, a thing that the great ones commonly leave to the very last.

Everything that is artistic is predetermined, and the process of predetermining takes time. Does any actor think there may be art in the haphazard? There is but one thing that man doesn't have to learn to do—pull at the maternal nipple. Hannibal and Napoleon were the most consummate masters of the art of war the world has ever seen. Would they have been Hannibal and Napoleon, with all their genius, had they not studied their art? The one began to study his art at the age of nine, the other at the age of ten. Untutored genius is like the gem that is uncut.

Study might have made the merely pleasing actors of the superficial kind incomparably better actors than they are, but no amount of study could ever make them great, could ever give them a place in the front rank. In the front rank there are few. The world has produced, it is said, but four generals of the first class. Has the world produced a greater number of actresses of the first class? If it has, who are they? I hope somebody will tell us. I can think of only three—Siddons, Rachel, and Cushman. Add to this list who can. Of second rates, both in the warrior's art and in the player's art, the list is long. To be great in dramatic art one must, first of all, be bountifully endowed with dramatic instinct, which many actors are not.

"The lines are comparatively nothing," said a prominent actress recently. "My task," she added, "is to learn to feel the woman who would speak those lines." All wrong! The lines are everything. It is in the lines and only in the lines that the author tells the personator what he expects of him. Read history, read biography to find out what sort of character one has to delineate? Never! The Egmont of history is a middle-aged man with a wife and a house full of children, while the Egmont of Goethe's tragedy is a gay, young cavalier whose best girl is named Clara. Again, the Richelieu of history is so unlike the Richelieu of Bulwer's play that the French thus far have refused to have anything to do with him. Possibly, sometimes, the consulting of history will enable the player better to understand his author; but in the great majority of cases it is better, far, to dig the character wholly out of the dramatist's text. It is his character the actor is called upon to delineate, not the character of history. An actor's conception and inspiration should be found wholly in the text and the context of his part, hence the lines are everything. For an actor to go elsewhere for what he would portray is equivalent to his saying to the author: "I'll speak your lines, but I'll not portray your character."

The actress quoted says, further, that in studying a role she makes an especial point of having her voice of the right age and of the right quality. Now, this is a course that commonly—I am tempted to say invariably—leads to artificiality. The semblance of spontaneity, the thing of things to strive for, seldom if ever is possible with the player that thinks of the tones he employs. The tones must be left to take care of themselves, and they will take care of themselves if the actor is fully possessed of what he is called upon to embody. Juggling with tones, save in the playing of a few character parts, is commonly fatal.

To sum up: The mode of procedure of the actress whose words are given above is not the mode that ever has or that ever will make an accomplished player.

I have been moved to say all this by a desire to counteract, as far as within me lies, the evil effects of utterances that by many persons will be looked upon as being authoritative.

ALFRED AYRES.

OSCAR HAMMERSTEIN CHATS.

A MIRROR man met Oscar Hammerstein on an elevated railroad train the other day. Mr. Hammerstein had a slightly worried look, and the scribe ventured to ask him how he had been getting on since the reopening of Olympia.

"Well, I am kept constantly on the go," replied the inventor-manager-builder-composer. "You know I am dealing with the New York Life Insurance Company, which holds the mortgage on my place. There is an old saying that 'corporations have no souls,' and I have reason to believe it is true. I must be allowed to run my place in my own way. If I can carry out my plans Olympia will be as big a success in the future as it was during its first season. This war scare has given the theatrical business a severe blow, and it will take some time for things to resume their natural course. You know life is no joke for a man in my position, with \$1,000,000 tied up in an enterprise of this kind."

The conversation turned from the commercial to the artistic side of the stage. In talking of his present attraction, War Bubbles, Mr. Hammerstein said: "Talk about your twenty-four-hour operas! Why, I wrote that entire piece, words, music and everything, in about six or seven hours. I believe in doing things quickly. When I get an idea I go right at it, and don't leave off until I have it worked out to the fullest extent. By the way," he went on, "I think I have made a great discovery in Frances Lee, who is singing 'The Star Spangled Banner' in War Bubbles. I think her voice is as good as Nordica's, and it she fulfills the promise she shows now, she will some day be one of the great prima donnas of the world. She is not the only talented performer whom I have discovered. Edna May, who is now being idolized in London, made her debut in my chorus, and I knew from the day she applied for an engagement that she would not be long in reaching the top of the ladder. She was known at that time as Edna Titus. These facts have never, to my knowledge, been published. There are several other performers whom I could mention who are becoming popular and who received their first introduction to the public through me. I think I ought to receive the credit due me for some of those things, but I do not worry over trifles. A man who is juggling with \$1,000,000 and a big amusement enterprise with a remorseless corporation watching every move he makes has no time to occupy his mind."

At this point the train arrived at Mr. Hammerstein's station. He bade THE MIRROR man "Good morning," and tripped from the car, whistling a few bars of the "Dewey March," his latest composition.

REPERTOIRE MANAGERS IN TOWN.

Corse Payton, Bennett and Moulton, Monte Thompson, George Peck, John A. Himmelein, Joseph Clifton, and Earl Burgess are the latest repertoire arrivals in the metropolis. They will all make their headquarters at the Winnett Emergency Bureau.

THE MATINEE GIRL.

The Lambs have gambled at the Metropolitan during the week, and there have been disturbances in police politics, and war rumors, and all sorts of things.

Through it all the season of 1897-98 is making its exit with dignified complacency. If the war has done anything to theatricals, so far, it has boomed them.

People read of a great victory for our side, and immediately there comes a longing to celebrate it.

So they throng into theatres and music halls and listen to bulletins and sing "The Star Spangled Banner" in seven different keys.

And yet they say that Americans are not an emotional nation! Well, we are enthusiastic, at all events, and that counts for more, sometimes.

We should be glad that Marie Jansen gave us Javotte, for the reason that it shows the contrast offered by Lulu Glaser in the same part. Jansen's Javotte was Frenchy and alluring, and all that. It was a leggy Javotte, with a patent kick.

Glaser's is—well, I hate to say "dainty," for I believe Edna Wallace has that word copyrighted; but the Javotte that you see on the Casino stage each night now is chic, fascinating, charming. She bubbles and sparkles like champagne.

There is an odor of Fifth Avenue about Glaser's skirts when she gives them that audacious hitch that it is worth going miles to see.

You may all rave about your Maude Adams and your Annie Russell, but I throw my bouquet at Lulu.

As I watched Francis Wilson moping around the stage I couldn't help laughing when I remembered something that I read in a recent Sunday paper. It wasn't in the comic supplement, either.

It said that Francis Wilson was one comedian who was entirely different off the stage from the actor that the public was accustomed to seeing.

And the thought struck me that if he acted as he does on the stage when he walks down Broadway or rides down in a cable car, what a pleasant world this would be.

The police wouldn't do a thing to him.

And Dixey, too! Well! Well! Well! How it brought back the dear old days! And the dear old girls that were in the chorus!

Ah! those were the silver and gold days! That's what Uncle Jack said.

When Pauline Hall came on and sang "In Dreams I See Thee," I heard sounds of sobbing from the back of the box where Uncle Jack sat. I asked him what was the matter, and offered him an iron-quinine-and-strychnine capsule from my bon-bon box.

But he only sobbed the more.

"Go away, child!" he said; "you wouldn't understand."

"Oh, I don't know!" I said.

I hate to have people always act as though they thought me too young to tell things to.

I know more than some of them have forgotten.

I never knew what the expression, "Having a far lined voice" meant until I heard Harry Dixey give his celebrated imitation of a man singing.

I think that Francis Wilson wants to show that there are voices even worse than his; that's why he looks so happy when Dixey sings. He beams like a ray of sunshine.

He stands over at one side of the stage and gives Dixey plenty of room. Then he looks out over the audience as though to say:

"Listen to Dixey sing. Isn't it the funniest thing? And yet people made fun of my voice! Oh-la-la-la-la-la!"

But it's Dixey's move when the question of legs arises. That is the star's cue to gnash his teeth and bite his lip in full view of the audience.

What does Dixey need of a voice, anyhow? His legs are a grand, sweet song in themselves! He can go on croaking to the end of the chapter so long as he dances for us.

There is nothing so rare as a day in June, and the beautiful month of roses will have a chance to make a record this year if it will dry up the too piteous moisture.

During the last ninety days we have had just seventeen upon which the sun shone.

I have been forbidden to speak about the weather, and perhaps these few lines may never meet your eyes. But have you noticed how bad tempered everybody is in shops, and streets, and cars?

It's all the beastly rain!

And the poor soldier boys who have been sleeping on straw rolled in rubber blankets at Peekskill, and Hempstead, and New Jersey—what of them?

There have been lots of these chaps who spent their first night in camp crying for home, and steam heat, and warm blankets.

And some of them swore through all the lonely watches. It was cold, it was wet, it was awful!

Those who have lived through two weeks at Camp Townsend and Camp Black will find Cuba and its climate a heaven on earth.

As one of the regiments went down Broadway the other day under the flags and banners waving over the street I wondered why some of our fighting actors like Hilliard, and Barrymore, and Goodwin haven't gone to the front.

And there are a lot of other fellows to be heard from. But especially the ones who go about looking for trouble with chips on both shoulders.

Here's a chance for them all.

I should just love to see Pete Daily in one of those drab sombreros and blue cape coats carrying a musket over his shoulder and wearing a Just-Before-the-Battle-Mother expression.

Or De Wolf Hopper in a gold upholstered coat and white duck trousers giving orders from the quarter deck of a man-of-war.

I have expected long before this that "Aunt Louisa" would raise a regiment. It's an off season of the year, and it would be a far more exciting way to spend the Summer than on "me yacht" or at "me country place."

Perhaps acting a hero through several seasons makes people shrink from the idea of the reality. Yes, that must be the reason.

I care not who fights the battles of a country," said Oscar Hammerstein at Shanley's, the other night, "I care not who fights the battles of a country—so long as I can give the benefits."

THE MATINEE GIRL.

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time open. Terms reasonable.

TELEGRAPHIC NEWS

CHICAGO.

Jacob Litt's Successful Revival of Shenandoah—Ada Rehan's Triumph—Hall's Talk.

(Special to The Mirror.)

CHICAGO, May 28.

During the past week our weather has been all that could be asked by theatrical managers, under ordinary circumstances, but although it has been clear, crisp and cool at night, the business has not been large. Why? Well, because the afternoon papers have reported "heavy canoodling" off Porto Rico, or Perfecto, or some other "cigar box," and the curious populace have watched the bulletins for further news rather than go to the theatres. Furthermore, the thousands of young volunteers who have gone from Chicago toward the front are all theatregoers, and their departure leaves a big gap in the local ranks.

Anything that reeks of gunpowder appeals to the people just now, and that is why that wise man, Jacob Litt, has hit the nail squarely upon the head by giving Shenandoah a spectacular production with a great cast at McVicker's. His just reward has been the capacity every night, and it would not surprise me to see the production run here until fall. The business at McVicker's has been the marvel of the town.

Next Tuesday evening the Forty Club will wind up its year with its last dinner and the election, and among those who will be present as guests will be Angustin Daly, Otis Skinner, Charles J. Richman, Jacob Litt, R. A. Roberts, Frank Burbeck, Will Armstrong, Charles A. Bigelow, George Clark, William Beach, Arthur Homan, and Henry Norman.

Those of the profession who have met with the Forty Club, by the way, will be interested to learn that the popular chaplain, Rev. Ernest M. Stires, rector of Grace Episcopal Church here, sends to Sampson's fleet, as a member of the Chicago naval reserves, his favorite brother. From his church ten young men are at the front, in all branches of the service, and the young rector is proud of them all. Those who have met Mr. Stires would, I am sure, like to have him proud of them. He loves "the profession." He it was who called to cheer "Dick" Golden's sick-room in a dismal hotel and when Harry Barton was ill at St. Luke's Hospital he called upon him, sent him magazines, and made him think that a poor player was not forgotten. "The boys" who ever go to church always like to hear him preach, and last Sunday I saw Otis Skinner and his charming wife at the service. There is no one quite like "our little chaplain" of the Forty Club.

The mere announcement that Ada Rehan is to play at Rooley's her annual visit of two weeks is always sufficient to sell the house out for the engagement, and in spite of wars and rumors of wars this year there has been no exception to the rule. Miss Rehan opened in The Country Girl and The Subtleties of Jealousy to the capacity of the pretty playhouse. This bill has been given all the week with the exception of Thursday night, when The Last Word was presented. Next week Miss Rehan will be seen in The Magistrate, The School for Scandal, and The Taming of the Shrew. Charles J. Richman heads the support. We are very proud of this young Chicagoan, and note his advancement with pleasure. He will summer here, by the way.

The tour of your Lambs wound up in a blaze of glory at the Auditorium this afternoon and evening, and the "all-stars" take more money from Chicago than from any other city.

At the Great Northern, last Monday evening, Manager Henderson's reorganized stock company produced Moths with success. To-morrow the company will be seen in an elaborate revival of Held by the Enemy. William G. Beach and Sarah Truax have already established themselves as favorites.

Mr. Beach, by the way, has handed me the card of Dolly Namy, the Brigette of the last Isle of Champagne company, for the soubrette album. A most timely addition to the album, too, is Miss Cuba Niblo. I have her from two sources. Joe Standish sends Gay Rhea, of The Brand of Cain, from Webb City, Ia., and says that Mr. Shiffman found Cuba. Miss Niblo was also heard of by Will Davis, of the Columbia, to whom she wrote for "the courtesies," on the letter paper of the Kingfisher Hotel, of Kingfisher, Oklahoma. Mr. Davis informs me that this note reached him in an envelope of the Gillett House, of Clay Center, Kansas, and that the stamped envelope enclosed for a reply was from the Commercial House, of Sioux Falls, South Dakota. It is evident from these exhibits that Miss Cuba beat Sampson on territory covered last season, and that she is a stationary soubrette—not stationary. Speaking of that, Loney Haskell sends me another—May Ende Us.

As Monday is Decoration Day, comrades, many of our theatres will give special matinees, and at the police court I expect to give away small American flags. I always have a souvenir day in the police court and the business invariably jumps up.

After considerable preparation, the stock company up at Ravlin's will give An Enemy to the King to-morrow afternoon and during the week. Walter Craven, formerly with E. H. Sothern, has been rehearsing it.

We are looking forward eagerly to the two weeks' engagement of Weber and Fields' organization in Ponce Cafe. The company comes here from New York on a special train next week and opens at the Grand Opera House, June 5. Already the sale of seats has been anticipated by many advance checks.

The French Maid closes its successful run of three weeks at the Columbia Theatre to-night. It has done a very large business, and could be continued longer if that were possible.

The Alhambra, Academy of Music, Criterion, and Lyceum are closed for the summer, practically, although Under the Dome goes on at the Alhambra to-morrow and Monday. An innocent Sinner is this week at the Lincoln, which closes with Manager Hutton's vaudeville benefit to-morrow night.

Over at the Bijou, The Midnight Alarm follows The Police Patrol to-morrow, and will be followed in turn by Uncle Tom's Cabin and Edmund Collier in My Partner.

My friend Frank Dallam, of the St. Louis Post-Dispatch, is off for the front with the First Artillery of Missouri Volunteers. He is the man who discovered that "Lee Harrison" was a rabbi in a West End synagogue, that "a modern Barney Fagan" was running a "fence" in North St. Louis, and, later, that "Annie Irish" had fallen down an elevator shaft in a convent and broken her leg.

Kindly remember the Maine, and please apologize for me to Wilton Lackaye for my neglect in not wiring him congratulations on Queen Victoria's birthday last Tuesday.

"Biff" HALL.

BOSTON.

First Production of Around the Town—A Boston Clergyman Defends the Theatre.

(Special to The Mirror.)

Boston, May 28.

There will be not much of novelty for Boston audiences next week, the chief feature of the Summer season being the Summer review Around the Town, which Harry Askin has selected for the chef d'œuvre of his stay at the Tremont. The house has been closed for a whole week to admit of the thorough rehearsals which such a piece requires, and the result will probably be an especially smooth production which will be given to-night before an audience limited only by the size of the theatre. Mr. Askin has selected a company of Boston favorites, and consequently it will have a big draft. John E. Henshaw and May Ten Brook have not been seen here since the days of The Passing Show, and Catherine Lynam, who has always been popular here, was last seen on the Boston stage with The Twentieth Century Girl. Then there are George Richards, Eugene Canfield, and a lot of other favorites, but the principals will want to keep their eyes on Mabel Dixey, judging by her cleverness in The Girl from Paris. My prediction is that she is a coming comedienne.

Of the production I will have to defer all judgment until next week, and then I will tell whether or not it is Miss Philadelphia revised. Meantime The Telephone Girl just keeps on her merry way at the Hollis Street, and I shouldn't be at all surprised if a supplementary Summer season became a regular feature at the house, so successful has it proved this time. Louis Mann and Clara Lipman are adding to their popularity at each performance, and the big hit which they have made cannot be questioned. The house is packed at each performance, and that tells the story in a time when other houses are closing right and left on account of poor business.

There will be an especially strong feature for Boston people at the Castle Square next week, and that is a revival of Niobe, which ran all Summer several seasons ago, at the Museum. In Carrie Turner's old part, Lillian Lawrence cannot fail to score heavily, as she is fitted to the sort of character that she plays best.

The Chorus Girl is in process of reconstruction under the direction of George F. Marion, and there is some talk of its being taken to New York for a Summer run. Mr. Marion has arranged new business, and I think that if he gets a new book, writes some new music and engages a new company, he may turn it into quite a success.

A Bunch of Keys will be given at the two holiday performances at the Grand Opera House on Monday, and then the theatre will be closed for the Summer.

Katherine Rober will make a change of bill at the Bowdoin Square next week, replacing The Clemenceau Case with Fanchon. She has already played in Boston with the most emphatic success. Miss Rober is certainly an actress of unusual versatility, and she is successful in a range of characters that few would dare attempt.

Next week will be Papinta's last at Keith's. There was quite a little excitement at the Palace the other day. An overheated boiler set some woodwork on fire and the firemen were called, but their presence was hardly needed, as the total damage did not amount to more than \$5.

Frances Drake, as I predicted, scored a pronounced success by her clever and artistic performance in Sheridan at the Castle Square last week. Her dressing of the part was particularly noticeable as being perfect in every detail.

During the hot weather there will be an exhibition of famous paintings in the lobby of the Boston Theatre.

Billy Walsh, who has been doing the press work for the Boston and Park Theatre and for The Chorus Girl, has been engaged to act in the same capacity for the Boston, Plymouth, and Winthrop boats during the hot weather. A better man could not fill the place.

The Lambs came, saw and conquered. To be sure, the big Boston was not packed, but the audience was large enough to have jammed any other theatre, and the prices were advanced so that the visit to Boston must have been a profitable investment. The show was a great success, bright from beginning to end and worthy of the all stars who gave it. The only matter of regret was that the train from New York was so late in getting in that the boys did not have any chance to give their promised street parade, but had to hustle for the theatre.

Rev. J. Henry Wiggin spoke on the modern stage at the meeting of the Playgoers' Club the other afternoon. He said that the drama of today was no less inspiring than that of half a century ago. The fault finders of that day, he said, decried the influence of the stage, and in the experience of his half a century of the stage he had found this condition of dissatisfaction always present, mixing freely with the element of theatregoers who derive evident pleasure from the drama.

At the last meeting for the season of the Browning Society, a feature of the afternoon was the recital of several of Browning's poems by Jean Davenport Lander, a charming actress of a generation ago.

It has been definitely settled that Julia Arthur will play next season just as planned before her marriage. She will not give up A Lady of Quality, but will also appear in Ingomar and As You Like It. The season will open on Oct. 1 in Detroit. She is still with her husband at his Summer home on the Brewsters.

Lisle Leigh has left the Castle Square to become leading lady in a Summer stock at Portland.

The members of the Wilbur Opera company have been resting in Boston for a few days preparatory to going to Buffalo for their Summer season. I want to add a word for the clever work of J. E. Conly, who did so capably during the opera season at the Columbia. His work was one of the bright features of the engagement.

Al. Sheehan will be given a testimonial at the Tremont 6, on the occasion of the opening of the second week of Around the Town.

Jack Mason has been visiting friends in Boston during the past week. He is looking remarkably well.

The stage children who live at the Dorthea Dix Home on Chandler Street gave an entertainment at Parker Memorial Hall last Monday. These children have all had some experience in filling small parts, and this work was established by those who desire to turn their abilities in the right direction. They are all pretty little creatures, quick to learn and ambitious to excel. Many of them come from theatrical families and inherit talent. The programme was opened with a French play, Ma Bonne, in which Anita Sylvia, Doris Bronson, Ethel Louise Black, May Golf, Hazel May, and Ellen Terry Winter took part. None of the girls knew a word of French until last October, when their



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lessons began. Then followed recitations in French by Ada Rose and Dorothy Reed; dancing by a group of five, led by Gertrude Parker; recitations by Doris Bronson and Anita Sylvia; dumb bell exercises led by Ethel Louise Black and songs by Blanche Rose. Nellie Whipple, the resident director of the school, exercises a wise and affectionate rule over the hearts of those who come under her influence. The teachers whose efficient training showed so well in the behavior of the children are Phyllis Nole Sylvia, French; Frances Mittenthal, dancing; Mrs. Barton Jenks, recitation; Ella Andrews, physical culture, and Emily Elliot, music.

Boston is to have another style of amusement with the music hall and beer garden attachment, which has been so popular in New York, but which has always been forbidden by straight-laced Boston authorities. The license has already been granted, and the old Library Building, on Boylston Street, near Tremont, has been leased from the city for the purpose. The company is known as the Old Library Amusement Company, and the place will be opened just as soon as the building is fitted for the purpose. The license has been granted to Walter B. Farmer and Joseph W. Fellows, and it is said that Charles F. Atkinson, formerly manager of the Bowdoin Square Theatre, and more recently manager of the Zoo, which was in the old Library Building, will be the manager. It is also said that George B. McClellan, a well-known theatrical manager, and the husband of Pauline Hall, is also connected with the new enterprise. The house will be conducted after the manner of Hammerstein's in New York.

ST. LOUIS.

Summer Parks Open Auspiciously—Strong Bills at Many Resorts.

(Special to The Mirror.)

St. Louis, May 28.

Immense audiences attended the opening performances at Forest Park Highlands last Sunday afternoon and evening. The entertainment was very attractive. The minstrel first part introduced a number of old favorites. Tom Lewis and Charley Ernest appeared at the ends and R. J. Joe and his quartette furnished the vocal music. The vaudeville second part included Sharp and Platt, the Verdi Trio, Oberli, and Rombello. Commencing to-morrow afternoon there will be a change of bill, first part remaining, with the following specialists: Clemence Trist, Bernard Dyllyn, Bryant and Saville, O'Rourke and Burnett, and Jose Quintette.

Out at the Suburban, crowds attended the two performances Sunday. The Suburban Minstrels with a new programme furnished a very attractive first part. The feature of the second part this week was Josephine Sabel, whose coon songs made a big hit. Charles Kenna, E. M. Hall, and others came in for their share of notice. To-morrow a change of vaudeville artists will present Mons. Guille, Barney Fagan and Henrietta Byron, Sie Hanning Ben Ali, Arthur Rigby, McMahon and King, E. M. Hall, and Dan Quinlan.

Hopkins' Grand Opera House closed its season to-night. Under management of Colonel Hopkins, it has had the best season since it has been a continuous house. Much credit is also due the resident manager, Lew Parker, for the success. He has certainly proved himself an ideal manager. Ferncliffe was the drama for the present week, and a very pleasing interpretation was given by the stock company. The vaudeville part was particularly strong. Last night and yesterday afternoon Manager Lew Parker had a rousing benefit, well worthy of him. Tuesday night Ralph Stuart will have a benefit.

The Columbia Theatre drew very heavy houses this week, particularly last Sunday night. The main features on the programme were liberally applauded. Robert Downing was particularly pleasing in the arena scene from The Gladiator. Albert L. Guille, the tenor, had to be recalled several times. Hugh Stanton and Pauline Willard in their comedietta, A Bargain Fiend, made a most amusing feature. Knoll and McNeill in the instrumental turn also met with favor, and so did the Two Judges. The Gotham Comedy Quartette failed to appear for rehearsal Sunday morning, so Manager Salisbury wired to Chicago for Professor Filis and his trained dogs, and they got here in time to perform at night—quick work. Commencing to-morrow night the programme includes Charles Dickson and company in The Undeveloped Bud; Fred Hallen and Molly Fuller, Maxwell and Simpson, Ben Mowatt Trio, Putnam Sisters, the Folly Trio, and the biograph.

The new Summer theatre, the Southern Electric, was opened last Sunday under management of Jannopoulos and Gumpertz with a stock company composed of John D. Savold, Harry Webster, Hugh Ford, Charles Burnham, Beaunce Modena, Jessie Isett, Sue Van Dusen, and Alice Kimball. The drama, The Klondike Claim, was well given. A liberal patronage attended Sunday. The Arabian Whirlwinds appeared as a vaudeville feature. To-morrow the company will present My Awful Dad, and the vaudeville will be Professor Filis and his dog circus.

Harrie R. Pierce, a St. Louis boy, for many years connected with Lincoln J. Carter, opened the Bellevue Garden as a vaudeville resort last Sunday afternoon. Big crowds attended afternoon and evening. Professor Rautenberg's orchestra and band furnished the music. The principal vaudeville turns included the Carmen-Maley, and Inez Verrault. A change of bill will take place to-morrow.

Koerner's Park Theatre opened to-night under management of Rube Welch, of the Gaiety Theatre, Chicago, with a big list of vaudeville attractions. Among them were Lew Hawkins, Ricardo, J. W. Cole, Welch and Francis, Hadley and Hart, Klarns and Cole, Belmont and Sullivan, Mattie Sockette, and an afterpiece called

A Jay Circus. A big attendance is present to-night.

A large number of the friends of Guy Lindley and his pupils were at the Century Theatre last night when he gave a performance of the comedy, The Honey-moon, last presented here by the late Margaret Mather during the past season. Octavia Strat assumed the principal female role and made a charming impression. Guy Lindley played the leading male role artistically. Pupils who did very good work were Val Vogel, J. D. Canty, E. Oichovoy, Arthur Murray, F. C. Kimmel, C. F. A. Mack, Herman Strat, Theo E. Price, Caroline Irwin, Louise Schank, and Marie Miller.

Gertrude Lodge was in the city early in the week visiting friends. She left Tuesday for Milwaukee, where she will sing in Summer opera.

Charles P. Salisbury has been absent all the week. He has been in Milwaukee looking after his stock company there.

Charles and Caroline Koerner filed a deed of trust on the Koerner's Garden realty this week to secure a loan of \$11,280.76 from the St. Louis Brewing Association.

The roster of the Carleton Opera company, booked for the Summer at Urig's Cava, has not been announced, but a good cast is promised.

The distribution of Dewey plaques at the Suburban last week proved so popular that more will be given out this week.

The Oakland Summer Theatre, South St. Louis, will open to-morrow with the Colson Stock company and vaudeville as the attractions. The stock company will include Taylor Carroll, E. S. Buchanan, Maurice Brennan, Hugh Morrison, W. Henderson, C. B. Colson, Mrs. E. A. Mason, Florence Sydney, Minnie Wilson, and Emma Henschel; W. Smith, property-man; and G. Denny, electrician. C. H. Colson and Henry Green are the managers and proprietors.

Hamlet Revamped, a burlesque given many years ago by the old McCullough Club, will be given on June 3 at the Imperial Theatre. There are several members in the cast who were in the original production. The performance will be under the direction of Beaumont Smith.

W. C. HOWLAND.

PHILADELPHIA.

Beginning of the Summer Season—Another Big Battle Scene—Atlantic City Ready.

(Special to The Mirror.)

PHILADELPHIA, May 28.

To-day begins the season for outdoor amusement at five of our prominent parks, where bands, vaudeville, fireworks and other attractions are offered by the trolley lines and steamboat companies free of charge, they receiving their returns in carrying charges and the extras expended, there being many excuses for visitors to get rid of their surplus cash. To these may be added the cycle races, which every season shortens the life of our theatres. Within a few weeks the only places open in the Quaker City will be the Grand Opera House, Girard Avenue Theatre, and the Bijou Theatre.

Across the Potomac by the Grand Opera House Stock company has scored a success, being perfectly staged, admirably acted, and received with great applause. The hit of the drama is the finale of the second act, when occurs a realistic battle scene that fairly equals the famous Shenandoah scene. This bill remains week of May 30. A new original drama founded on the present war is in rehearsal, and will be called The Red, White and Blue.

The Andrews Opera company, at the Girard Avenue Theatre, are meeting with deservedly large patronage. For their third week, commencing May 30, they will present Cavalleria Rusticana and The Pirates of Penzance, a double bill that will give the principals and large well-trained chorus splendid opportunities.

Creston Clarke, after a successful engagement of seven weeks at the Park Theatre, closes his season and the theatre June 4, having chosen for his farewell week the most exacting plays in his repertoire—The Belle and A Point of Honor, for May 30, followed during the week by The Marble Heart, Edgar Allan Poe, Hamlet, Sweethearts, Katherine and Petruchio. The Park Theatre, under the able management of William J. Gilmore, has had a prosperous season.

The Lambs' Star Gambol at the Academy of Music, May 25, it is claimed, drew \$6,000.

Forepaugh's Theatre offers for week of May 30 one of the greatest successes in the history of the house, Dr. Jekyll and Mr. Hyde, with George Leacock in the dual role, aided by Carrie Radcliffe and the stock organization. For week of June 6 Leah the Forsaken, which closes the season.

The McKee Rankin Stock company, paying to 50 cents for best seats at the Chestnut Street Theatre, are doing well with Tribby, which will be continued for week of May 30. Rose Eytling is a popular favorite and adds dignity to the cast. East Lynne is in rehearsal.

The long and prosperous season of the Auditorium, under management of William J. Gilmore, will end with the week of May 30. The supplementary season of vaudeville, inaugurated this week, presenting a strong bill nightly, attracted large patronage, and the programme will be changed for the closing performances.

Harold S. Silberman, press agent of the Grand Opera House, has attracted universal attention as one of the hardest workers in the profession. Imagine a press agent at his office from 7 in the morning till midnight all the year around.

Atlantic City this season will have two new up-to-date places of amusement—the Academy and the Opera House. Both are being fitted up in first-class manner, and prospects are bright for a good season. The Reading Railroad, from New York to the famous resort, with its hourly trains from this city, deserves the patronage of professionals for its notable courtesy. In time of need, I know personally of many cases in

which stranded companies have been made happy by the liberality of the Reading Railroad.
A. FARRINGTON.

WASHINGTON.

An Amateur Opera—Success of the Stock Companies—Items of Interest.

(Special to The Mirror.)

WASHINGTON, D. C. May 28.

The Lafayette Square will reopen for the week of June 4 to admit of the first production of the new operatic burlesque by the Harris Brothers, *The Rula Grl* (Queen Lili). The presentation will be for the enlargement of the fund for the Columbian Hospital, now in course of construction, and the performance will be given by the Columbian University Vandeville Club. The book is by William H. Harris, and the music by A. Percy Harris, whose joint operatic success of three years ago, *The Three Dukes*, is still fresh in the mind. The work is based upon the Hawaiian situation during the late Cleveland administration, beginning with the proclamation by the queen of her new constitution, and ending with her trial and conviction, the sentence of the court being that she should seek restitution from the United States. The principal parts are to be essayed by James Cathell, S. Clark Ross, A. Bertrand Shader, Charles L. Parker, William A. Morrell, William H. Harris, Paul Warrington Evans, Clarence V. Howard, Frank R. Dooley, William Clabaugh, Clyde Shade, Francis H. Glasebrook, K. J. Daniels, A. J. Cummings, and J. E. M. Hall. The first act finale, constructed on operatic lines, calls forth the full strength of the company. In it there will be shown some fine ensemble work, followed by a bright march.

The opening week of the Columbia Stock Comedy company in *Held by the Enemy* at the Columbia Theatre, has been most successful, and rarely has a better performance of the play been given in this city. Crowded houses have ruled nightly, and the company, individually and collectively, have scored strongly. The play will be continued another week.

The attraction next week at the Grand Opera House will be *The White Squadron*. Heading an excellent company are Laura Biggar and David Murray. This engagement will close the season at this house and terminate Messrs. Kernan and Rife's connection with the management.

The Lambs' minstrel performance at the New National Theatre Thursday night was a big event. The house was crowded. The receipts were \$5,264.

The Broadway Burlesquers is the announcement for next week at the Lyceum Theatre. The opening night's performance will be for the benefit of genial "Hughy" Kernan, resident manager.

Pain's fireworks spectacle, *The Bombardment of Manila*, under the management of W. H. Rapley and T. Arthur Smith, of the New National Theatre, will be the attraction at the Bare Ball Park on Decoration Day.

Assistant Treasurer Jed D. Shaw, of the New National Theatre, has been engaged by Managers Edward H. Allen and David Towers to handle the cash at Glen Echo on the Potomac this Summer.

JOHN T. WARDE.

BALTIMORE.

Lambs' Minstrels—Summer Concerts—A New Opera Company.

(Special to The Mirror.)

BALTIMORE, May 28.

The event of the week was the Lambs' Minstrels, which took place Thursday afternoon at the Academy of Music. The audience was large and the performance was enthusiastically enjoyed.

The White Squadron has been enjoying a very fair week at the Holiday Street Theatre, notwithstanding the hot weather. It will be followed by *Gettysburg*.

The attendance at the Summer concerts in the Music Hall has been very satisfactory, and there is but little doubt that Manager Strachan will repeat the success of last season.

The National Opera Comique co. will inaugurate a season of light opera at the Auditorium Music Hall, commencing Monday night with *The Grand Duchess*.

Manager Charles E. Ford has a first-class vaudeville company at Electric Park, and so far business has been satisfactory.

Lively burlesque by the Fay Foster company is the bill at the Monumental this week. Jermon's Black Crook next week.

HAROLD RUTLEDGE.

CINCINNATI.

Biennial Musical Festival—Opera at the Lagoon.

(Special to The Mirror.)

CINCINNATI, May 28.

This evening the thirteenth Biennial Musical Festival wound up in a blaze of glory. The orchestra, under the direction of Theodore Thomas, won new laurels, if such a thing were possible. The chorus of four hundred voices, which had been so carefully trained the past two years by Mr. E. W. Glover, was the best ever heard at any of these musical events. Music Hall was filled nightly.

To-day Coney Island was formally opened for the season, and the beautiful steamboat *Island Queen* began to make its regular trips back and forth along the river.

The season at Chester Park also began to-day with the Hungarian Boys' Band, occupying the theatre. The band will be here until the coming of the Boston Lyric Opera company with all the old favorites, including J. K. Murray and Clara Lane.

The Summer opening of the Ludlow Lagoon will occur the middle of June, and the magnificent collection of animals at the Zoo is always open to inspection.

WILLIAM SAMPHSON.

E. E. ROSE'S WAR PLAYETTE.

Edward E. Rose, author of the naval play *Captain Paul*, and well known through his connection as actor and stage-manager with the Boston Museum, and as manager of the Castle Square Theatre, Boston, has written, a little war play called *The Roll of the Drum*, which he will present in vaudeville this Summer, with Marie Falls in the star part, assisted by himself and Irving Brooks. The *Roll of the Drum* deals with the present war, and is probably the first of a long list of short war plays which will be done in vaudeville before Cerveras and Blanco and Weyler and their followers come to the conclusion that they have had about enough.

NEXT SEASON AT THE HERALD SQUARE.

The contemplated opening attraction at the Herald Square Theatre next season is *The Heart of Maryland*. This will be followed by *The French Maid*, after which Hotel Topsy Turvy, in which Manager Charles E. Evans is to star, will be produced.

"WATCHING THE SHOW."

Very few people realize the amount of worry that rests constantly on the mind of the manager of a high class continuous performance. It is the invariable rule of these houses that every performer must see to it that his or her act is entirely free from vulgarity and coarseness of every kind. Even such simple, harmless little words as "bloo," "damn," "liar," and "son-of-a-gun" are not allowed.

A good many vaudeville performers who have been doing the same act for twenty years, find it very difficult to obey this rule, as they are liable to make a slip and use some gag which had made a tremendous hit the week previous in some good old fashioned house, where the manager was not so particular as the man who controls the gilded palace where the continuous holds sway.

These "slips" are frequently made on purpose, as the actors often find that their turn is being received in dead silence, and in order to wake up the audience to a realization of the fact that they are on the stage they spring something which brings a laugh and generally brings the manager on an investigating expedition to find the cause of the sudden burst of hilarity. If he finds the performer has been violating the most important rule of the house he gives him a warning, or imposes a fine, and that particular act is as clean as a whistle for the rest of the week.

It is necessary to have some one in front at all times to "watch the show" and report to the manager any little infraction of the rules by performers. These rules are usually printed on a large board near the stage entrance, and there is a notice at the top in large letters which says "Read This Before Unpacking Your Trunk."

Monday afternoon, when the new bill is put on, is usually a very busy time for the manager. He stands at the rear of the auditorium, and with his wife sharpened and his ears wide open he watches each turn like the proverbial cat watching the mouse. Any gag, song, gesture or bit of business which he thinks might possibly offend any one is made a note of and the performer is instructed to cut it out. It may have been the one solitary thing that brought the ghost of a smile or a desire to applaud to the audience, but that makes no difference to the stern manager, whose motto is "Cleanliness and refinement, first, last, and all the time."

It is this careful watching on the part of the managers which has resulted in making the continuous performance so popular. Thousands of people, men, women, and children, visit these theatres week after week, secure in the knowledge that they will see nothing to offend the eye and hear nothing that will make their ears burn. This state of affairs is brought about by the eternal vigilance of the manager, who, like the captain of a warship, has to have some one constantly on the lookout for trouble.

SHAKESPEARE UNDER DIFFICULTIES.

James F. Crossen gave a MIRROR man the following explanation of his connection with the "Big Four Shakespearean Revival," in Philadelphia and Brooklyn:

"When the revival was first projected I was approached by Fred McClellan, who used to be my property boy with The Banker's Daughter. He introduced me to George S. Starling, who has been Robert Hilliard's agent this year. He wanted \$250 to float the venture, but after considering the financial chances of the venture I did not see fit to advance the money. Then Mr. Starling began to tell me about the Saxe-Meiningen scenery which he could buy cheaply for a production of *Julius Caesar*. At this I pricked up my ears. I have been Lafayette Seavey's agent for some time, and I know the value of scenery. So after sleeping one night on Mr. Starling's proposition, I went with him to a lawyer, drew up a formal contract, for which I paid \$10 fee, and then handed him over \$250.

"Well, we opened at the National Theatre, Philadelphia. *Othello* was the bill and the receipts were \$62.90. The four stars were to get 5 per cent. of the gross. On Tuesday night we repeated *Othello* to \$32.90. On Wednesday, *As You Like It* drew \$49.30. *Julius Caesar* the next night brought \$103.80, and repeated Friday night to \$76. The receipts for Saturday matinee were \$23.90 and for Saturday night, \$123.20. The gross for the week was \$602.75 and the company's share was \$301.38.

"Then we went to Brooklyn. Miss Shaw, one of the stellar quartette, had meantime received an offer of a ten weeks' engagement with Shenandoah at the Academy of Music. She offered to play *Rosalind in As You Like It* at the Wednesday matinee, if we would release her from the rest of the engagement. She agreed to put aside all question of salary, and we accepted this magnanimous proposition. I needn't bother you with the week's receipts. I have all the box-office statements, but they would make sorry reading. The Saxe-Meiningen scenery, which I owned by stipulated agreement, was sold for \$30 to a manager in Atlantic City, who intends to paint landscapes and plain chambers on the back of the Roman temples and Plains of Philippi.

"I have no reproach for Mr. Starling. He owes me money, but he certainly lost something himself by the venture. As to Bonciant's aphorism that 'Shakespeare spells ruin,' I believe it worthy of the Bard himself, who was a great manager as well as a great poet."

CORINNE LEAVES THE STAR.

Corinne, who opened on May 23 as prima donna of the American Opera company at the Star Theatre, left the company after the performance Thursday night, and her role was sung thereafter by Fanny D. Hall. Her retirement was due to difficulties with the management.

COMPANIES CLOSING.

The Lyceum Theatre Stock company, at Albany, N. Y., on May 28.

E. H. Sothorn, on June 4.

Blue Jeans, at Chicago, on May 21.

A Jay in New York, at Butte, Mont., on May 21, after a prosperous tour of thirty-eight weeks.

A Trip to Chinatown, at Dayton, Ohio, on May 21.

Human Hearts, at Buffalo, on May 28.

A Bunch of Keys, at Boston, on May 31.

Hi Henry's Minstrels, at Rushville, Ind., on May 29.

The Irving French company closed their third and most successful season at Albion, Mich., May 28, to reopen in August with stronger company and several novelties.

Isham's Oriental America, at Manchester, England, on May 21, after sixty-eight weeks of phenomenal success abroad.

Hoyt and McKee's A Day and a Night closed May 28.

ON THE RIALTO.

"DOUBTLESS the greatest cast Uncle Tom's Cabin ever had," writes W. G. Kaufman in the *Pittsburg Dispatch*, "appeared at the Chestnut Theatre, Philadelphia, Sept. 26, 1853. Here it is:

Uncle Tom	John Gilbert
Harris	A. W. Fenno
Gumption Cate	Joseph Jefferson
Fletcher	Joseph Parker
St. Clair	Al Sheppard
Loker	Mr. Walters
Legree	Mr. Mason
Hailey	A. H. Davenport
Mann	John Jack
Old Shelby	T. U. Cal
George Shelby	W. H. Briggs
Martin	John S. Clarke
Wilson	Mr. Lomas
Deacon Perry	W. H. Bartholomew
Skiggs	Mr. Wilmot
Sambo	Mr. Brown
Adolph	Mr. Lyons
Doctor	Mr. Jones
Waiter	Julia Parker
Harry	Lizzie Weston
Topsy	Mrs. John Gilbert
Aunt Ophelia	Miss Campbell
Eliza	Mrs. Tyrrell
Cassy	Josephine Parker
Emeline	Mrs. Joseph Jefferson
Mrs. St. Clair	Mrs. Campbell
Chloe	Louise Parker
Eva	

"Since that first stage presentation," he adds, "it has been translated into nearly every important language spoken, both in book form and for acting purposes. It is familiar to German theatregoers under the title *Uncle Tom's Hutte*, to the French as *La Case de l'Oncle Tom*, to the Danish as *Onkle Tom's*, to the Dutch as *Der Negerhut*, to the Flemish as *De Hut Von Onkle Tom*, to the Hungarian as *Tama's Batya*, to the Italian as *La Campana Della Zin Tommarza*, to the Spanish as *La Cabana del Tio Tomas*, to the Portuguese as *A Cabana du Pal Thomas*, to the Polish as *Chata Unja Tomas*, to the Russian as *Khizhina Dyadi Toma*, and to the Swedish as *Onkel Tom's Stuga*. In fact, it may be set down that the simple story intended originally for only American hearers has been heard throughout the world. No other story written by an American has been told so often."

One feature of the production of *The Moth and the Flame*, at the Lyceum, has awakened no small interest in the souls of young men about town particular in the matter of neckwear. Such young men are excited because of the "four-in-hands" worn by the ushers in the church scene of the play. These "four-in-hands" are tied in a peculiar manner. Instead of the usual almost square knot there appears a neat roll of silk, perhaps a trifle more than an inch long, and about as big around as one's little finger, and this is made exactly perpendicular. Then the part of the tie below the roll is pulled prodigiously. It is an odd effect and a becoming one.

SAM COLLINS, who is to appear in *Edgar Selden's A Spring Chicken* next season, surprised the author the other day by asserting that the best informed people he had ever met were circus riders.

"How so?" innocently queried Selden.

"Oh, well, principally because they go 'round so much," meekly retorted Collins, as he moved out of harm's way.

"BLOOD IS THICKER THAN WATER."

Harriett Vernon, the statuesque English beauty, who has appeared here at Koster and Bial's, is creating a furore every night at the Oxford, Pavilion and Tivoli Music Halls in London, singing an international patriotic song called "Blood is Thicker Than Water." An idea of its sentiment may be gathered from the first verse and chorus, which follow:

"John Bull's a sound and solid man, and so is Brother Jonathan.

Whatever the strain, will firm remain their friendship fast and fond.

Despite some thousand miles of sea, must blood than water thicker be—

That's why the broad Atlantic's ever called the 'Herrin' Pond'.

"For blood is thicker than water.
Eh, John Bull?
Blood makes differences shorter.
Say, John Bull?
Not far remote, when in one boat
May we together pull;
Then lick the world could Uncle Sam?
And old John Bull."

EDOUARD REMENYI'S FUNERAL.

The body of Edouard Remenyi arrived from San Francisco in New York city last Friday afternoon, and was taken by members of the Yorkville Hungarian Society to the Society's rooms in East Seventy-eighth Street, where the private religious services were held on Saturday afternoon. The public funeral took place at the Lenox Lyceum last Sunday. The pallbearers were Colonel Robert G. Ingersoll, Henry D. Chapman, Jr., Robert H. Griffin, Emerson McMillan, John Philip Sousa, Bruno Oscar Klein, Max Vogrich, Isidore Luckstone, William Perzel, Consul-General Francis Stockinger, Robert W. Bourne, Edward J. Cornelius, Rafael Joseffy, Louis Fleischmann, Alexander Hollander, John D. Crimmins, Sigmund Neustadt, Theodore Totis, Vilmos Kovas, Sylvester A. Murphy, Emerson Kleinmann, Marcus Brown, John Kim, Thomas A. Edison, and Morris Cukor. The interment was in the Actors' Fund lot in Evergreen Cemetery.

A DRAMATIC CONSERVATORY.

F. F. Mackay, the well-known actor and teacher, has entered into a partnership with Eleanor Georgan, who is also well known in dramatic work, for the conduct of a new school of acting, to be known as the National Dramatic Conservatory. This institution will be located at the Berkeley Lyceum, and its system of instruction will be based on the principles taught at the Paris Conservatoire. It will be open all the year, and private as well as class lessons will be given.

HAVERLY IN THE FIELD AGAIN.

Rumors were rife on the Rialto Saturday that Colonel "Jack" Haverly, the "Daddy of Them All," would be in the field again next season. According to a reported conversation with the Colonel he intends to enter into competition with the other minstrel magnates who are going to waken things up next Autumn.

A REVIVAL OF HUMPTY DUMPTY.

Tony Denier has received so many offers from responsible managers for the rights of production to *Humpty Dumpty* that he has finally decided to make a revival of the pantomime next season, opening in Chicago at a first-class playhouse. Tony Denier, Jr., will be the Harlequin.

AT THE THEATRES.

Wallack's—Manon Lescaut.

Opera in four acts. Music by Giacomo Puccini. Libretto founded on Abbe Prevost's novel "Manon Lescaut." Produced May 27.

Manon Lescaut	Linda Montanari
Chevalier Renato des Grieux	Giuseppe Agostini
Lescaut, Sergeant Royal Guards	Luigi Francesconi
Geronte di Ravaur, Chief Treasurer	Antonio Panagalli
Edmondo, student	Alcegaudo Aspidi
The Innkeeper	Giuseppe Venetiani
The Dancing Master	Algermon Aspidi
A Musician	Olympia Calogant
Sergeant of the Guards	Giuseppe Veneziani
A Lamplighter	Algermon Aspidi
Commander of Marines	Giuseppe Navarino
A Hairdresser	Signor Venani

Massemet's *Manon* was first produced in New York over twelve years ago, but Puccini's *Manon Lescaut* was not produced in New York till last evening, although it had been sung in Philadelphia in 1884.

Puccini in *Manon Lescaut* shows even more than in his opera, *La Boheme*, that he has been palpably influenced by Richard Wagner. An intermezzo that precedes the third act bears the Wagnerian trade-mark without disguise, as it is composed on a theme from *Tristan and Isolde*.

The orchestration, when properly played, ought to be very effective. Last evening, however, the orchestral players appeared to be woefully lacking in rehearsal, and the conductor had a hard time of it between the delinquencies of the musicians and the utter inadequacy of the chorus contingent.

It is difficult to conceive where the manager of the "Royal Italian Grand Opera company" could have picked up such a preposterous set of chorus people. So far as their personal appearance is concerned, there has probably never been a more grotesque aggregation on the New York stage—at least not on the "grand opera" stage. They looked like caricatures from the comic papers. Those that were billed as "maiden" looked like grandmothers from Mulberry Street, and those billed as students, soldiers and sailors looked like broken down banana peddlers.

However, if the chorus and the scenery were not up to the mark of "grand opera," there were some redeeming features in the performance. Among them was the Chevalier des Grieux of Giuseppe Agostini. Signor Agostini possesses a splendid tenor voice, and sings and acts like a genuine artist. Linda Montanari was very uneven. She frequently sang flat, and her acting was far from being up to the standard of an ideal "Manon." She appeared especially ill at ease in the comedy incidents, when *Manon* is being taught to dance in the second act. But she sang the dramatic passages allotted to her with genuine fervor and artistic effectiveness, which partially atoned for her inefficiency in other respects.

The duet of Des Grieux and *Manon* in the third act was sung by Signor Agostini and Signora Montanari in a manner that aroused great enthusiasm.

Verdi's *Un Ballo in Maschera* was sung last Tuesday evening by the company. Francesca Collienz, Luigi Francesconi, Giovanni Scialari, Linda Montanari, and Cleopatra Vicini sang, for the most part, excellently and with prodigious enthusiasm. The chorus likewise displayed great fervor, but was not well trained, and the need of rehearsal was evidenced continually. The voice of the prompter was heard nearly all the time, and the opera was mounted and costumed wretchedly. The large orchestra, led by Emidio Morreale, played well but too loudly, forcing the singers unnecessarily and often almost drowning the voices.

Il Trovatore was sung last Thursday night. Owing to the indisposition of Signorina Fanton, the management were compelled to substitute Signorina Albia, an understudy, in the part of Azucena. This substitution naturally affected the whole performance. The audience was not, however, disposed to be critical, and the excellent work of Signorina Isabel De Rohan and Signor Collienz aroused their hearers to the most intense enthusiasm.

Lucia Di Lammermoor was given at the Saturday matinee, and *Manon Lescaut* was repeated on Saturday evening.

At Other Houses.

Monday, May 30, Memorial Day, being a legal holiday, this issue of THE MIRROR is sent to press earlier than usual, and the reviews of new bills consequently are deferred until next week. These are the current attractions:

AMERICAN.—The Castle Square Opera company is heard in *The Black Hussar*.

ACADEMY.—Shenandoah, with its marvelous scenic effects, thrills crowded houses.

BROADWAY.—The Isle of Champagne enters on its third week.

CARINO.—The revival of *Erminie* has delighted large audiences.

COLUMBIA.—The stock company presents *The Banker's Daughter* this week.

DALY'S.—The Circus Girl is in the last week of its run.

GRAND OPERA HOUSE.—The White Squadron remains for a second week here, and is the closing attraction of the season.

HARLEM OPERA HOUSE.—*Amorita*, with Louise Hepler as prima donna, is the bill of the Steindorff Opera company this week.

HERALD SQUARE.—A Celebrated Case, presented by the stock co., is the attraction.

MANHATTAN.—"Way Down East" continues to draw largely. People come from "way down East" to see it.

PEOPLE'S.—The Cuban's Vendetta is the bill.

STAR.—A double bill, *Pinafore* and *Trial by Jury*, is presented by the American Opera company.

FIFTH AVENUE.—Mrs. Fiske will continue in *Love Finds the Way* and *A Bit of Old Chelsea* this week. Next Monday she will by request revive *Divorçons*.

WALLACK'S.—The Lambs' Gambol was repeated last evening at Wallack's Theatre, being the final performance of the tour.

Other bills: Garrick, *The Little Minister*; Knickerbocker, *The Bride Elect*; Lyceum, *The Moth and the Flame*.

NEW INSTRUCTORS.

The Department of Voice and Elocution in the American Academy of the Dramatic Arts and Empire Theatre Dramatic School has been strengthened by engagement of Marshall Darach and Alfred Allen. Other instructors in this department are Wellington Putnam, Anna Warren Story, and May Robson.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Largest Dramatic Circulation in the World

CURRENT AMUSEMENTS.

Week Ending June 4.

New York.

METROPOLIS (Third Ave. and 143d St.), EAST LYNN.
OLYMPIA (Third Ave. bet. 129th and 130th Sts.), CLOSED.
HARLEM OPERA HOUSE (139th St. nr. Seventh Ave.), AMSTERS.
HARLEM MUSIC HALL (139th St. nr. Seventh Ave.), VAUDEVILLE.
COLUMBUS (129th St. nr. Lexington Ave.), THE BANKER'S DAUGHTER.
CENTRAL OPERA HOUSE (67th St. nr. Third Ave.), VAUDEVILLE.
PLEASURE PALACE (30th St. bet. Lex. and Third Ave.), VAUDEVILLE—1:30 to 11:00 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.)
OLYMPIA (Broadway and 45th St.), VAUDEVILLE AND WAR
DANCE—15 to 31 Times.
LYRIC (Broadway and 44th St.), CLOSED.
AMERICAN (Ninth Ave. 43d and 41st Sts.), THE BLACK ROMAN.
MURRAY HILL (Lexington Ave. and 41st St.), CLOSED.
BROADWAY (Broadway and 41st St.), CLOSED.
EMPIRE (Broadway and 40th St.), CLOSED.
METROPOLITAN OPERA HOUSE (Broadway, 30th and 40th Sts.), THE VOICES OF THE COLORED—7 to 14 Times.
THE CASINO (Broadway and 39th St.), EXHIBITION—Revival 8 to 14 Times.
EXHIBITION (Broadway and 39th St.), THE BRIDE
BLACK—50 to 57 Times.
HERALD SQUARE (Broadway and 30th St.), A CHILD
HEATED CASE.
GARRICK (30th St. bet. Sixth Ave.), THE LITTLE
KIDDER—45 plus 254 to 241 Times.
HOTER & HALL'S (145-149 West 34th St.), VAUDEVILLE.
MADISON (1200-1207 Broadway), "WAY DOWN EAST—
151 to 159 Times.
THIRD AVENUE (Third Ave. and 51st St.), CLOSED.
HIJOU (1200 Broadway), CLOSED.
WALLACK'S (Broadway and 30th St.), LAMM FAREWELL
GAMBLER—Monday eve, May 30.
DALY'S (Broadway and 30th St.), THE CIRCUS GIRL—Re-
vival—35 to 40 Times.
WEBER AND FIELD (Broadway and 30th St.), FOMES
CAPE—307 to 310 Times.
SAN T. JACK'S (Broadway and 30th St.), DUMKING.
FIFTH AVENUE (Broadway and 30th St.), MRS. FISKE IN
A BIT OF OLD CHINA AND LOVE FINDS THE WAY—10th
Week—50 to 56 Times.
THE GARDEN (Madison Ave. and 57th St.), CLOSED.
MINER'S (315-314 Eighth Ave.), PETER HANKE'S TROUPE.
MADISON SQUARE (34th St. nr. Broadway), CLOSED.
LYCUM (Fourth Ave. bet. 23d and 24th Sts.), THE MOTH
AND THE FLAME—57 to 64 Times.
EDEN MUSIC (West 23d St. nr. Sixth Ave.), FISHES IN
WAX—CONCERT and VAUDEVILLE.
GRAND OPERA HOUSE (Ninth Ave. and 30d St.), THE
WHITE SQUADRON—Second Week.
PROCTOR'S (32d St. bet. 6th and 7th Ave.), CONTINUOUS
VAUDEVILLE, 12:00 to 11:00 P. M.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), CLOSED.
IRVING PLACE (south-west cor. 15th St.), CLOSED.
KENT'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE, 12:00 to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), SHENANDOAH.
TONY PASTOR'S (Thammany Building, 14th St.), VAUDEVILLE.
STAR (Broadway and 13th St.), PINAROF AND TRIAL BY
JURY.
GERMANIA (147 East 9th St.), GERMAN DRAMA AND COMEDY.
LONDON (325-327 Bowery), CLOSED.
PROLET'S (199-200 Bowery), THE CURAN'S VENDETTA.
MINER'S (165-169 Bowery), THE MONTE CARLO GIRL.
TRALLA (48-49 Bowery), THE HENRY DRAMA.
WINDSOR (45-47 Bowery), THE HENRY DRAMA.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), CLOSED.
PARK (355 Fulton St.), CLOSED.
BYRON AND BERMAN'S (Adams St. nr. Myrtle Ave.), CLOSED.
AMERICAN (Driggs Ave. and South 4th St.), CLOSED.
GRAND OPERA HOUSE (Rm Pl. nr. Fulton St.), CLOSED.
UNIQUE (194-196 Grand St.), CLOSED.
LYCUM (Montrose Ave. and Leonard St.), CLOSED.
THE AMPHION (437-441 Bedford Ave.), CLOSED.
STAR (391-397 Jay St. nr. Fulton St.), ROSE SYDELL'S LONDON BELLES.
EMPIRE (101-107 South 6th St.), THE GAIETY GIRLS.
COLUMBIA (Washington, Tillary and Adams Sts.), CLOSED.
GAYETY (Broadway and Middleton St.), CLOSED.
HIJOU (Smith and Livingston Sts.), VAUDEVILLE.
MONTAUK (325-327 Fulton St.), CASTLE SQUARE COMPANY IN FAULT.
MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

When the melancholy with which the weather has afflicted the managers of theatres still open is compared with the feeling inspired in managers of outdoor amusements by the weather, it becomes an actual joyousness.

There can be no doubt that the war excitement thus far have seriously hurt the theatrical business, owing to uncertainties of action and reiterated alarms. The organization and mobilization of troops, too, with all the solicitudes of thousands of relatives

natural to such movements, have distracted public attention from all amusements. When operations become more certain and the preliminary strain on public emotion is relaxed, it is reasonable to believe that people will again turn to the theatres. It is perhaps fortunate that the first steps in the war have been taken so near the close of the theatrical season. Possibly the war may end before another season begins. If it should continue, it will be an old story in the Autumn, and the theatres may hope to resume under far more favorable conditions.

AN IMPENDING INJUSTICE.

The traditions of the theatre bristle with legal and social oppressions of the theatre and its people. Law-making bodies and social authorities from time immemorial have discriminated against the stage and actors with malicious ingenuity, and usually without cause. It is true that in recent times we have seen a change in the social attitude toward actors, and the theatrical profession has attained a dignity formerly denied to it. But a narrow prejudice against the stage is still embalmed in the laws, and even at this day a new illustration of it is threatened by the Congress at Washington. The war revenue bill now pending in the Senate contains these paragraphs:

Seven. Proprietors of theatres, museums, and concert halls shall pay one hundred dollars. Every edifice used for the purpose of dramatic or operatic or other representations, plays, or performances, for admission to which entrance money is received, not including halls rented or used occasionally for concerts or theatrical representations, shall be regarded as a theatre: *Provided*, That whenever any such edifice is under lease at the passage of this Act, the tax shall be paid by the lessee unless otherwise stipulated between the parties to said lease.

Eight. The proprietor or proprietors of circuses shall pay one hundred dollars. Every building, space, tent, or area where feats of horsemanship or acrobatic sports or theatrical performances are exhibited shall be regarded as a circus: *Provided*, That no special tax paid in one State, Territory, or the District of Columbia shall exempt exhibitions from the tax in another State, Territory, or the District of Columbia, and but one special tax shall be imposed for exhibitions within any one State, Territory, or District.

Nine. Proprietors or agents of all other public exhibitions or shows for money not enumerated in this section shall pay ten dollars: *Provided*, That a special tax paid in one State, Territory, or the District of Columbia shall not exempt exhibitions from the tax in another State, Territory, or the District of Columbia, and but one special tax shall be required for exhibitions within any one State, Territory, or the District of Columbia.

The ignorance of theatrical conditions disclosed by the verbiage of the foregoing paragraphs is as pronounced as is the oppressive spirit that would further tax theatres without consideration of the taxes already imposed upon them. The jumbling together of "feats of horsemanship or acrobatic sports" and "theatrical performances" in paragraph Eight of the bill is worthy of the legislative spirit of a century ago, but it does not reflect credit upon the lawmaker who drew it or the lawmakers who have already endorsed it by their votes. It is, however, consistent with the running classification of theatres with bowling alleys and billiard rooms in paragraph Ten of the bill.

The more illogical and more unjust features of the quoted paragraphs of this measure relate to the ignoring of the fact that theatres are already taxed beyond reason, and to the failure to classify theatres and grade the tax sought to be imposed in accordance with such classification.

All theatres are now taxed heavily as real estate, all pay city licenses, and in several States a commonwealth license is added to the other taxes. A United States tax will be the third or fourth tax, as the case may be. In many places where theatres have been established as a matter of local pride, and as an evidence of civilization, their properties are a poor investment with the usual and single tax put upon real estate. In other cases the addition to the real estate tax and the license fee of a separate tax by the State already works hardship.

The tax proposed in paragraph Seven of the bill is unequal and unjust. It levies upon a small theatre in a small city the same exaction as upon a great theatre in a metropolis. In other words, a small rural theatre, the gross receipts of which in a year may run from a minimum of \$5,000 to a maximum of \$12,000, of which the traveling companies take from 70 to 80 per cent., will under this provision be forced to pay a tax as large as that imposed upon one of the great metropolitan theatres whose gross receipts may reach \$200,000 a year, with profits correspondingly large.

Every manager in the country, through his Representative in Congress, should at once enter protest against the general injustice to amusement interests and to the particular injustice to the smaller theatres embodied in this bill. It is not a question of patriotism. Theatre managers will further the purposes of the Government as loyally as other citizens on equitable lines. But Congress ought not to discriminate against theatre property in this country as though it were the property of Spain.

PERSONAL.



CLARK.—The above is a portrait of Annie Clark. Miss Clark, once the 'Idol of the Hub,' is at present a member of the Mordant-Block Stock company. Boston's loss is New York's gain.

NIELSEN.—Alice Nielsen sailed on Saturday from San Francisco to spend the Summer in China and Japan, returning late in August to rehearse for her stellar debut.

ADAMS.—Maude Adams' long engagement in The Little Minister will end at the Garrick soon after the three hundredth performance, which is announced to occur on June 14.

BURNETT.—Mrs. Frances Hodgson Burnett positively denied last week a rumor that she would soon marry her collaborator, Stephen Townsend.

COWLES.—Eugene Cowles and Lizzie Cleary were married on May 23, at Hoboken, N. J.

CARTER.—Mrs. Leslie Carter was slightly injured on May 23 while playing in The Heart of Maryland at the London Adelphi.

BIGLOW.—Charles A. Bigelow will star during the season of 1899-1900 under management of Evans and Mann. He will appear in The French Maid again next season.

THOMAS.—The May number of the Book Buyer contains an appreciative article on the work of Augustus Thomas by Edward A. Dithmar, dramatic critic of the New York Times.

CAWTHORN.—Joe Cawthorn left last Thursday for his home at Elmwood Place, Ohio, to attend a family reunion in celebration of the recovery of his mother, who has just survived a dangerous illness. Mr. Cawthorn will return in about two weeks to prepare for his opening with the Alice Nielsen Opera company in The Fortune Teller.

BURROUGHS.—Marie Burroughs has been engaged as leading lady with Stuart Robson for next season, opening at Wallack's Theatre in this city.

ROSENTHAL.—J. J. Rosenthal, manager of What Happened to Jones, and Kathryn Osterman, of that company, will be married on June 9 in this city.

NIELSEN.—Julia Nielsen's engagement with George Alexander's company at the St. James' Theatre, London, will end with the engagement of The Conquerors at that house.

CHEVALIER.—Albert Chevalier reappeared in London, at St. James' Hall, last Thursday, for the first time since his American tour.

MAITLAND.—Arthur Maitland has been engaged by Wilton Lackaye as stage-manager of his production of Charles O'Malley.

ELLIS.—Sidney B. Ellis will pay a flying visit to Philadelphia this week to consult with Charles H. Yale regarding some important engagements for their new spectacle, The Evil Eye, which they are to launch next season.

MANOLA.—Marion Manola, having fully recovered her health and strength, has been engaged as prima donna of the Wilbur Opera company for next season.

GOLLAN.—Campbell Gollan, of the original Secret Service company, sailed on the Anchoria last Saturday for Scotland. He received a cablegram May 23 telling of the sudden death of his father in Aberdeenshire.

DAVIS.—Nelle Madeleine Davis, who was with Never Again the early part of the season, and later with the Columbus Theatre stock, left town yesterday to visit her father, a wealthy mine owner at Denver, Col.

HARE.—John Hare, whose portrait appears upon the first page this week, contemplates early London revivals of Tom Robertson's Caste and School, appearing in his famous impersonations of Eccles and Farintosh. Mr. Hare played Eccles during his last New York engagement with distinguished success.

VIARDA.—Madame Alexandra Viarda had arranged a Cuban Relief Fund benefit for last Thursday evening at the Astoria, but she fell down stairs the day before, spraining a hip, and the entertainment was postponed.

WILLARD.—Mrs. E. S. Willard, accompanied by her niece, Florence Stow, arrived at the Auditorium Annex, Chicago, on May 23, from Boston, where she has been staying with friends during the acute stages of Mr. Willard's illness, it being deemed advisable by his physicians that only his nurses should be in the sick room until he should be pronounced out of danger. Mrs. Willard will visit Niagara and other places of

interest before returning to England with her husband on June 9.

DE BELLEVILLE.—At the conclusion of Mrs. Fiske's season Frederic de Belleville will go abroad for a couple of months, principally to visit his aged father in Belgium.

SELIGMAN.—Minnie Seligman has been engaged for the Summer Shakespearean revival at St. Louis, which begins July 6.

THE ROYALTIES OF FRENCH AUTHORS.

The general assembly of the French Société des Auteurs et Compositeurs Dramatiques was held in Paris early in May. The report of the Finance Committee was read amid frequent interruptions of approval and appreciation. The wherewith of this is easily explained by the figures given.

The royalties during the year amounted to 3,659,971 francs and 3 centimes, or \$737,994.30. The Paris theatres yielded returns twice as large as those of all the provincial theatres, these receipts not including the small theatres of the boulevards—that is to say, the theatres on the outskirts of Paris or the music halls.

The royalties from abroad were comparatively small. They only amounted to 286,537 francs and 7 centimes, or \$57,307.41.

The Société paid to its beneficiaries the sum of 119,650 francs—nearly 50,000 francs more than the preceding year. This was due to the decision of the committee to raise the annual pension of all the members who have attained the age of sixty from 600 to 1000 francs. Furthermore, the Société gave assistance to members to the amount of \$7,000.

The sum of these royalties is large, and the association is not only of great benefit to the authors in their prime, but assures them the certainty of a small income in their old age.

The new president of the Société is Ludovic Halévy, who succeeds Sardou. The vice-presidents are François Coppée, Paul Ferrier, and Philippe Gille. Georges Feytaud, the author of Never Again, and Edmond Rostand, the author of Cyrano de Bergerac, are the secretaries.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of The Mirror will be forwarded.]

QUESTIONER. Boston, Mass.: She is billed as Ellaline Terriss.

S. G. Lynchburg. Va.: Trilix Hazelmore was the character Marie Jansen played in Delmonico's at Six.

C. F. W. Boston, Mass.: Sarah Bernhardt appeared in La Tosca, at the Garden Theatre, New York city, on Feb. 5, 1890.

F. L. B. Mobile, Ala.: Henry Pettitt wrote Taken from Life. It was produced at the Adelphi Theatre, of London, on Dec. 31, 1881.

READER. New York city: You can obtain recitations by writing to Edgar S. Werner, publisher, 118 East Sixteenth Street, New York city.

A. G. S. New York city: John Drew made his last appearance under the management of Augustin Daly, on April 23, 1882, as Orlando, in As You Like It.

WALTER C. WRIGHT. Baltimore, Md.: Charles W. Condoock made his American debut at the old Broadway Theatre on Oct. 8, 1849, supporting Charlotte Cushman.

D. J. Roe. Albany, N. Y.: Sapho was dramatized by the author, Alphonse Daudet, in collaboration with Adolphe Belot. The piece was produced at the Gymnase Dramatique on Dec. 18, 1885.

FRANK E. SANDERSON. Kansas City, Mo.: Yes, there is a play called Colonel Tom. It was written by Steele Mackaye and was produced at the Tremont Theatre, Boston, in 1890.

WILLIAM M. HAMILTON. Pensacola, Fla.: Henry J. Byron died in 1894, at the age of forty-nine. Among his best known plays are Our Boys, Cyrill's Success, Blow for Blow, Dairy Farm, A Hundred Thousand Pounds, Old Sailors, Weak Woman, The Lancashire Lass, Not Such a Fool as He Looks, and Partners for Life.

RICHARD L. COLTER. New York city: No, Puccini's Madon Lescaut was not first sung in this country by the Royal Italian Opera company. It was originally sung here at the Grand Opera House, Philadelphia, on Aug. 23, 1894. Massenet's Manon, the libretto of which was also taken from Abbé Prevost's book, was sung at the Academy of Music, New York city, on Dec. 23, 1885.

PERFORMER. Grand Rapids, Mich.: According to the best authorities Chevalier Pinetti, a conjuror of the eighteenth century, originated the idea of the second sight mystery. In 1783 Pinetti had an automatic figure about eighteen inches in height, named the Grand Sultan or Wise Little Turk, which answered questions as to chosen cards and many other things by striking upon a bell, intelligence being communicated to a confederate by an ingenious ordering of the words, syllables, or vowels in the question put. The teaching of Mesmer and feats of alleged clairvoyance suggested to Pinetti a more remarkable performance in 1785, when Signora Pinetti, sitting blindfold in a front box of a theatre, replied to questions and displayed her knowledge of articles in the possession of the audience. Robert Houdin tells us in his memoirs that he derived the idea of his second sight system from watching his two children playing one day in a drawing room at a game they had invented for their own amusement. "The younger," says Robert Houdin, "had bandaged his elder brother's eyes and made him guess the objects he touched, and when the latter happened to guess right they changed places. The simple game suggested to me the most complicated idea that ever crossed my mind—'second sight.' On the 12th of February, 1846, I printed in the centre of my bill the following singular announcement: 'In this programme M. Robert Houdin's son, who is gifted with a marvelous second sight, after his eyes have been covered with a thick bandage will designate every object presented to him by the audience.' The secret of his second sight trick was never revealed by Houdin, but he indicates in his memoirs that it was the result of an ingenious combination of questions that gave the clue to the supposed clairvoyant on the stage. Among the first to give an exposé of 'second sight' was F. A. Gandon, whose work, entitled 'La Seconde Vue Devillée,' was published in Paris in 1849. It was generally believed that Robert Houdin's second sight experiment was the result of animal magnetism, but Robert Heller, who saw Houdin give an exhibition of 'second sight' in London, understood at once that it was simply a system of questions that concealed the answers. Heller accordingly went to work to perfect a system of his own, which surpassed the systems of any of his predecessors in the art of certain improvements that made his second sight mystery seem almost supernatural. The basis of Heller's system was a new alphabetical arrangement. For instance he substituted H for A and D for N. The words 'Hurry up' always meant a repetition of the last letter. Attention was only paid by Heller's confederate to the first letter of every sentence. Thus when Heller took a ring on which was engraved the name 'Anna,' he would address his confederate on the stage as follows: 'Here is a name? Do you see it? Hurry up. Have you got it?' The confederate would answer 'Anna' without hesitation as soon as Heller uttered the last sentence, and the audience would break out in enthusiastic applause. Heller had so simplified the system as to embrace every variety of article classified in sets, one question, with a word or two added, sufficing to elicit a correct answer for ten different articles. You will find a full explanation of Heller's system in the chapter on 'Mental Magic' in Albert A. Hopkins' work on 'Magic,' published by Munn and Co., New York city.

THE USHER.



The dawn of a probable Anglo-American alliance has promoted an abundance of good-feeling between the people of England and the people of this country, which is shown in no way more significantly than in the kindly and welcoming spirit which finds expression in the English press toward American plays and players.

There is a disposition over there to nourish this new *entente cordiale* by giving a hearty reception even to works and persons that are not regarded as in any sense representative on this side.

It is pleasant to realize that the last barriers of senseless aversion and traditional prejudice are breaking down and that our British cousins are determined not to be outdone by us in hospitality and appreciation.

In the circumstances, it behooves us to give of our best to our transatlantic kinsmen and send them such specimens of our stage products as really typify the American theatre in its best development.

George R. Sims, the English journalist and playwright, says it doesn't matter a jot where the drama comes from so long as it fulfills its purpose in amusing the public.

"Our native playwrights have no cause for complaint," he writes, "for there is reciprocity in the drama market. All the London successes are played in the States, and frequently to far larger receipts than they are here. The only country where there is no fair return is France. Neither English drama nor English opera seems to appeal to the Parisians. Charley's Aunt is the one piece which has had anything like a successful run in this Gay City for many years past."

"We spend money freely in mounting French plays on this side of the Channel. Our neighbors don't give English plays anything like a chance in what they call *les decors*. In America a very different state of affairs prevails. The American manager frequently mounts the English play regardless of expense, and many English dramatists have made more money in America than they have in their native land. Under these circumstances, it is only our duty to extend a hand of brotherly welcome to American managers, American playwrights and American actors. They have not yet taken a tenth of the money out of England that we have taken out of America."

May this new feeling continue! Its only menace at present seems to be the pervasiveness of that American manager whose frantic but hopeless ambition is to "hog the whole show" there as well as here.

An experienced traveling manager, interviewed by a representative of the Los Angeles Herald, asserted that "a great revolution is taking place in the theatrical world, and the combination system, which has prevailed for twenty years and upward, appears to be doomed."

Undoubtedly the touring companies will grow less in number. Not only will this result from the establishment of stock companies everywhere—companies that give excellent plays for moderate prices of admission—but also from the now notorious fact that the conditions relating to the traveling business have grown unfavorable through artful manipulation.

The fittest of the touring combinations will survive, of course, but the weaker kind are likely to go to the wall. Repertoire companies, generally inferior to the stock companies, probably will be compelled to operate in towns where there are no permanent organizations.

There is a possibility that before long the minor stars will travel about in the old way without companies of their own, carrying plays, scenery and stage-managers and relying for support upon the resident organizations.

There would be advantages on both sides in this arrangement. The stars would save the risks involved in the expense of moving a company about the country, and would enhance the certainty of profit. The stock companies would derive the benefit of securing plays not now in the available repertoire, and there would be no cost for special scenery.

Just what direction the new tendencies will take is at present speculative merely. But there is a revolution in progress, as the manager quoted above declares, and when it is finished there will be radical and—to some—surprising changes.

At the Burbank Theatre in Los Angeles, by the way, Madame Modjeska is to put into operation the former plan of stock company support.

She is to play a brief engagement there, beginning on June 13. The resident company will assist her; the prices will be raised and a repertoire will be used, including Adrienne

Lecouvreur, Mary Stuart, Magda, and Camille. The result of this experiment will be awaited with interest.

Madame Modjeska has rested since her return to California, and she is in the best of health.

The efforts of a clique of London penny-liners to boost Beerbohm Tree up to a plane of rivalry with Sir Henry Irving are comic.

Mr. Tree is a painstaking actor-manager who is fired with fine ambitions, but he has not revealed the powers, histrionically speaking, that assure great achievement.

The end of a similar endeavor to run Wilson Barrett against Irving several years ago in London is still remembered. Barrett's plumes were neither large enough nor strong enough to carry him to the heights toward which his ill-advised flatterers urged him.

In connection with the Tree boom a good story is apropos and may be recalled.

The first night he played Hamlet, W. S. Gilbert, among others, visited Tree in his dressing-room after the performance.

Everybody chattered compliments—that is, everybody except Gilbert, who stared stonily through his monocle. By and bye somebody asked what he thought of it.

"Splendid scenery," drawled Gilbert. "Beautiful costumes, delightful music and light effects."

Tree was hankering for something else.

"But you haven't told me what you think of the acting," he remarked.

"The company is capital," answered Gilbert.

"And how do you like my Hamlet?" asked the actor, getting to the point.

"Magnificent!" said Gilbert. "A colossal achievement. It's funny without being vulgar."

WAR GAGS.

The war with Spain has been a great boon to vaudeville comedians, who have tried to outdo each other in the springing of new and timely remarks on the question of the hour. Some of the jokes made at the expense of poor Spain are very bad, and others are so good that they save bad acts from a well deserved fate.

Here are a few of the hundreds heard recently in our theatres:

"Can you tell me the quickest way to get to the nearest hospital?" "Yes; stand out there on the corner and shout 'Three cheers for Spain.'"

"Did you know that the Seventh Regiment had been called out by the Governor to do war duty?" "No; where have they been sent to?"

"Down to the aquarium at the Battery to watch the Spanish mackerel. The authorities are afraid they will break out of their tanks and attack the star fish and the striped bass."

"Ice cream will be cheap this Summer."

"Why?" "We've taken Manila, where the manila ice cream comes from." (N. B.—This gag is always told in Dutch dialect, and was started by Weber and Fields.)

"Your name is Spain!" has taken the place of "your name is mud," since it was introduced at Keith's by Grace George in Charles Dickson's sketch, Jealousy.

"I have just received a dispatch from McKinley saying that Havana will be bombarded, and that they will send seven war vessels to Morro to-day." (This is one of George Evans' little jokes.)

"I am a great patriot, and now that the President has called for volunteers I will be among the first to march to the dock—to see the boys off." (Originated by John W. Ransome, and used by five hundred others.)

"I hope they won't throw any bombs into New York; we have more bombs here now than we can take care off." (Press Eldridge.)

"I don't approve of the publication of the plans of our war ships. It gives the enemy an unfair advantage. The plans of our submarine boat Holland were published, showing how she can go under water and remain there, and what is the consequence? The Spaniards now have thirteen war ships at the bottom of Manila Bay." (George W. Day.)

"The Sixty-ninth Regiment (known as the Irish regiment) have refused to go to Cuba."

"Is that so?" "Yes—they are afraid of catching the yellow fever, which would make them all orangemen."

Hundreds of other gags might be quoted, but these will show the method of treating the war question adopted by the comedians of the vaudeville stage.

Dewey's name has been twisted into a thousand shapes to fit remarks made by various comic men, and the gags nearly always make hits.

The craze will soon die out, however, as it is being overworked, and audiences are becoming tired of hearing the changes rung on the war topic. It would not be so bad if every comedian had individual gags, but the same jokes are heard over and over again until they become wearisome.

SORMA'S AMERICAN SEASON.

Agnes Sorma, who sailed recently for Europe, since her arrival here last March has appeared in New York, Chicago, Milwaukee, St. Louis, and Cincinnati, her repertoire including Nora, Die Gesunkene Glocke, Untren, Cyprienne Taming of the Shrew, and Johannes.

Agnes Sorma is considered by many to be the foremost actress of Germany. She was born in Breslau, on May 17, 1865. From 1880-1882 she played ingenue roles at Goerlitz, Posen, and Weimar. From 1883-1890 she acted at the Deutsche Theatre of Berlin. From 1890-1894 she was a member of the stock company at the Berlin Theatre, and then returned to the Deutsche Theatre. She has acted a wide range of characters, and has evinced remarkable versatility. Like Duse, Mrs. Fiske, and other actresses of the modern school she has mastered the art of histrionic naturalness, and her acting is delightfully devoid of theatrical exaggeration.

Sorma made her American debut at the Irving Place Theatre on April 12, 1897, as Nora in Ibsen's Doll's House, and became a great favorite with the patrons of that theatre. Manager Heinrich Conried re-engaged her for this season, and one of her greatest successes this year was her impersonation of the Goose Girl in Die Koenigskinder.

In private life Agnes Sorma is the Baroness Von Mito. Her husband, Baron Von Mito, and her seven-year-old son accompanied her on her American tour. The Baron is a German diplomat. He has a villa called Wanzee, near Berlin, and Madame Sorma will rest there, till she makes her reappearance at Dresden on Oct. 18 in Maedchentraume. She will then play for sixty nights in Russia, at St. Petersburg, Mos-

cow, and Odessa. After that she will probably return to this country, where she has met with extraordinary success.

THOMAS KEENE'S ILLNESS.

Thomas W. Keene is ill at his home on Castleton Corners, Staten Island, suffering with appendicitis. Charles B. Hanford, his manager, said yesterday to a MIRROR man:

"Our season, which began in August and covered a period of thirty-nine weeks, was planned to end on May 24 in Hamilton, Ont., and did so end. The Sunday previous Mr. Keene complained of feeling ill and, as he is subject to indigestion, supposed at first that it was his old complaint. When Mrs. Keene talked of summoning a doctor, he laughed at the idea. Later his condition became so serious that he consented to receive medical advice. On Tuesday he called in a physician, who diagnosed his symptoms as those of appendicitis. He advised Mr. Keene to go home at once and let his own doctor determine upon the necessity of an operation. Throughout the long journey from Canada to New York Mr. Keene sat bolt upright in the train and refused to take any rest. Possibly this may have aggravated his case, for when he arrived home his physician said that he would probably have to undergo an operation. He is in no immediate danger and I do not regard his illness as serious. Mr. Keene is fifty-seven years old, but he is as strong as a giant. Twice before he has been stricken with paralysis, and subsequently recovered full use of his power. His constitution is Herculean."

Mr. Hanford said that their season had been gratifyingly prosperous. Mr. Keene is best liked by his admirers for his performance of Richard. In all probability he will next year present a new play of a semi-historical nature. Nearly all the members of this season's company have been re-engaged.

AT THE P. W. L.

The May Social Day of the Professional Women's League was held at the League's rooms on May 10. "Aunt" Louisa Eldridge presided, in place of Mrs. A. M. Palmer, who was unwell. The chief feature of the day was the musical programme, directed by Fanny M. Spencer. The numbers included opening and closing selections by the P. W. L. Quartette, piano solos by Rosalind Adelaide Richmond, and vocal solos by Florence Craft and Fielding Roselle.

On Memorial Day a committee from the League, headed by Rosa Rand, will decorate the graves in the Actors' Fund plot at Evergreen Cemetery. Arrangements have also been made for the placing of flowers on the graves of Mrs. John Drew at Philadelphia, and of other League members in different parts of the country.

The Literary Meeting will occur at the League, June 6.

ACTORS' COLONY BREAKS UP.

This month will see the dissolution of the little Actors' Colony at Englewood Cliffs, Fort Lee, New Jersey. For several years past, Owen Ferree, Donnelly and Girard, Carl Ahrendt, Walter Phelps, and J. F. Mincher have spent their Summers in this quiet little nook, where all possess cottages within a stone's throw of each other. After the professional separation of Donnelly and Girard, the two comedians determined to hunt up individual spots to Summer in. J. F. Mincher is going to spend his vacation in Europe, and Owen Ferree has determined to dispose of his property. The probable result will be that Carl Ahrendt will enjoy the Summer in solitude. He will study new Shakespearean roles, unmolested by the jokes of the comedians and the managerial yarns of the others.

NEW ASSOCIATION OF MANAGERS.

A meeting of theatre men was held at Terre Haute, Ind., last Tuesday, when the Interstate Managers' Association was organized to enable members to secure better attractions upon reasonable terms. A New York office, with resident representative, will be established. The following officers were elected: President, King Cobb, Grand Opera House, Evansville, Ind.; Vice-President, C. F. Hamilton, Walker Opera House, Champaign, Ill.; Treasurer, T. W. Barhydt, Jr., Grand Opera House, Terre Haute, Ind.; Secretary, J. T. Henderson, Grand Opera House, Bloomington, Ill.

SAID TO THE MIRROR.

HENRY V. DONNELLY: "I have been flooded with applications for positions in my new stock company at the Murray Hill Theatre. I shall take my time, however, in choosing my people, as I intend to have an organization of choice quality."

HARRY HAMLIN: "I have been so long East that I can't prophesy as to the dramatic outlook for Chicago next season. I have booked the Grand Opera House nearly solid for next year, but, of course, it is yet too early for me to divulge my bookings. I shall linger in New York for a few days more and return this week to Chicago."

WILLIAM JEROME: "Please deny the statement of W. Kellar, who claims to be the author and producer of Town Topics. I wrote Town Topics and my money produced it, and I cannot understand the claim of Mr. Kellar."

CARRIE ASHLEY CLARKE: "In the published list of copyrighted plays, 'The Stroke of Nine' was given as mine alone. Please allow me to say that Fred Mower was co-author in writing that play, and copyright was issued under his name and mine. Mr. Mower has given me many valuable suggestions in my other plays, and I am unwilling to deprive him of any of the credit he deserves."

ANIEL BARNEY: "The Erminie revival at the Casino has begun with tumultuous triumph. The run of the opera is limited to four weeks, though possibly the time may be extended. Everybody before and behind the curtain is elated over the success achieved."

HARRY DOEL PARKER: "Messrs. Brady and Ziegfeld have not determined when to close the season at the Manhattan Theatre, so from present indications 'Way Down East' will run for many weeks longer. Hot weather, rainy nights, and war excitement do not seem to affect our business."

SIDNEY R. ELLIS: "There will be two original characterizations in the pantomime line in my new spectacle, The Evil Eye. They are not clowns, but a pair of irrepressible fellows who are always keeping things in a tarmol. I am going to import two clever pantomimists for the parts."

T. M. WINNETT: "There have been numerous inquiries as to the whereabouts of my old Irish star, Charles Erin Verner. I learn that he is playing in the British provinces, now calling himself Daniel O'Connell. He evidently believes in the potency of a patriotic name."

"THE AUSTRIAN REJANE."



ODILON.

Helene Odilon, who is under contract to appear here next season, is said to be a comedienne of rare gifts. The portrait reproduced above shows her to be a woman of decidedly attractive personality. As her sobriquet of "the Austrian Rejane" implies, she is essentially an actress of comedy. Her range is by no means limited to comedy roles, however, as she is equally sincere and winning in the expression of simple pathos. Odilon appeared in London last June, about the time of the Queen's Jubilee. She played a series of matinees at Daly's, and the London critics admired her particularly in a play called Untren (Faithless). It is said that Julia Arthur is having made for her an English adaptation by Ch. H. Meltzer. This seems scarcely worth the while, as the play of Faithless is nothing more or less than a German version of The School for Scandal. The principal scene of the play is said to be identical with the screen scene of Sheridan. Frau Odilon served her apprenticeship in Ludwig Barnay's company at the Berlin Theatre. Afterward she joined the company at the Deutscher Volks Theatre in Vienna. In Russia she is almost as popular as in Austria. Frau Odilon is the wife of Gheradi, a Viennese comedian. Her last role was the heroine of the new play, Josephine Beauharnais.

REFLECTIONS.

The Fourteenth Street and Wallack's Theatres closed their seasons on Saturday.

Before leaving St. Louis, Lawrence Hanley signed a contract with Manager S. W. Gumpertz, of the Imperial Theatre, by which he will be starred in Shakespearean productions. It is agreed by Manager Gumpertz that at the close of the next season's work in St. Louis he will organize and send on tour a strong company supporting Mr. Hanley in a repertoire of Shakespearean and romantic productions. The tour will not be confined to this country, as Manager Gumpertz believes Mr. Hanley's work is sure of recognition in England and the British colonies.

Camille Cleveland, of A Stranger in New York, and George Carpenter Main, a resident of St. Paul, Minn., were married at Winnipeg, Man., March 15. Miss Cleveland will retire from the stage at the expiration of her present contract.

When people are wanted, managers look first for MIRROR cards.

The American Theatrical Exchange changed its headquarters last Thursday, removing to the new offices at 1338 Broadway.

The starring tour of Charles Wayne, under the management of Harry Doel Parker, will begin on Sept. 1 for a tour of New England. Mr. Wayne's new comedy, A Sure Cure, is intended to be a sure cure for melancholia. The following have been engaged by Manager Parker: James P. Smith, of Smith and Cook; Carrie Scott, Anna Caldwell, Eve Tanquay, and May Bell.

Thomas M. Reilly and Maude E. Northam were married at Brooklyn, N. Y., on May 11.

The annual benefit of the Fourteenth Street Theatre employees occurred Sunday at that house.

Advertisers in THE MIRROR reach managers direct, dealing with principals.

A professional matinee of Amorita will be given at the Harlem Opera House on Wednesday.

Agnes Saye Wayburn played Dr. Larado in The Swell Miss Fitzwell during May, Irwin's Western tour, and achieved a distinct success. In Miss Irwin's production of her new play, Kate Kip, Buyer, at Kansas City, Mrs. Wayburn originated the part of Mrs. Tweezer, a rich widow and society leader, and was highly complimented by the press.

Joseph O'Meara received much praise for his artistic make-up as Abraham Lincoln in S. W. Brady's production of The Ensign, at Toledo last week.

The Dominion Stock company opens its season in Hagerstown, Md., June 6.

Hilda Clark sails for Europe next week. She will divide her Summer between sojourns in Paris and London.

Frank Wiltach, press representative of the Broadway Theatre, will spend this Summer at West Baden, Ind.

Every manager sees every MIRROR card.

Alfred Fisher, while in Denver this Summer as stage-manager of the Manhattan Beach Stock company, will represent the Stanhope-Wheatcroft Dramatic School, and will conduct examinations for Western pupils coming to the school next Autumn, when Mr. Fisher will resume his place on the faculty here.

Abbot Davison will take out the farce-comedy Nothing but Money next Fall, opening in Syracuse, N. Y., Sept. 3. He will carry fifteen people and play one, two and three night stands through the East.

Jacob Litt will return to this city from Chicago this week, to make arrangements for his next season's production.

A WELL-KNOWN ACTRESS.



ANNIE WARD TIFFANY.

Later Annie Ward Tiffany has been identified with Irish character parts, but in former years she won the reputation of being one of the best leading women and all round actresses on the American stage, and she has played every sort of part, from Topey to Lady Macbeth. In the course of a chat concerning her interesting career, Miss Tiffany said:

"I was born in Limerick, Ireland, and was brought when a child to Syracuse, New York. My first appearance was made as Pitty Pat in *The Hidden Hand*. R. E. J. Miles was the manager who engaged me. He didn't give me the part to learn. He simply told me what to say, and laid particular stress on the necessity of speaking loud. Well, as I was not at all frightened, and possess very strong lungs, I went on and spoke so loud that I nearly raised the roof off the theatre. After that I played in *The Octoroon* at Milwaukee, Philadelphia, and through New York State. This led to my engagement for subterfuge roles at the Arch Street Theatre in Philadelphia, managed at that time by Mrs. John Drew. While there I made a hit as Nancy Bykes. The following summer I filled an engagement with Dan Bryant in *The Belle of Shandon* at Wallack's Theatre, New York, and then became a regular member of the Wallack Stock company, the season opening on Sept. 25, 1867, when I played Mrs. Netwold in *Mac's Diversion*. I was re-engaged by Lester Wallack for the season of 1868-69, when I appeared in *Dearest Than Life*, *Speed the Plough*, *Ursula in Much Ado About Nothing*, and other plays that were presented at that time.

"When *School* was produced at Wallack's, Effie Gorman played *Naomie Tighe*. About the first of May she was taken ill, and I was called upon to take her part at a day's notice."

"Was that during your second season at Wallack's?"

"Yes, toward the close of my second and last season at Wallack's. The following summer I went starring in *The Red Ribbon*, a new play by Augustin Daly. Shortly after that I was engaged to play in Brooklyn at the old Hooley Theatre, which was then known as Bartley Campbell's Comedy Theatre of America. After that I became the leading lady of Colonel Sime's Park Theatre in Brooklyn, where I remained for two years. I played a season at John Stetson's Globe Theatre in Boston, where I made a hit as the Hot Corn Girl. Subsequently I returned to Brooklyn for a season as leading woman of Hyde and Behman's Grand Opera House. In June, 1877, I appeared as *Alma* in the production of *Cross and Crescent* at Niblo's. The season of 1877-78 I was engaged by Joseph Murphy to play *Norah Drew* in *The Kerry Gow*."

"Were you not at Niblo's for a season about that time?"

"Yes; the season of 1878-79 I was in the cast of most of the productions at Niblo's. I played *Olenak* in *Masappa* with Fannie Louie Buckingham, Mrs. Smith in the first New York production of *M'lini*, *Emile de Leoparde* in *The Corsican Brothers*, *Eve* and *Naomi* in the *Kiralfy Brothers'* spectacular drama, *The Deluge*; *Agnes Constant* and *Louisa Goodwin* in *Across the Continent*, *Violette Vernet* in *The Vigilantes*, *Acorda* in the *Kiralfy* production of *Around the World in Eighty Days*, *Kathleen Kavanagh* in *Peep o' Day*, *Isabel Wallace* in *Hero or Mount Shasta*, *Madame Ritsdorff* in *The Little Detective*, and *Armenia* in the *Kiralfy* revival of *The Black Crook* on March 5, 1879. The following season I played *Jane Rutherford* in *The Child Stealer* at Niblo's, and elsewhere with my own company. I continued to star in *The Child Stealer* and *East Lynne* and other plays for several seasons. The season of 1884-85 I was engaged for the part of *Biddy Nolan* in *Shadows of a Great City*."

"You played that part for quite a while, didn't you?"

"Yes, I played it for eight consecutive seasons. On Nov. 3, 1890, I produced *The Stepdaughter* at the Windsor Theatre, New York, appearing as the faithful and good-hearted Irish nurse, *Peggy Logan*. The season of 1892-93 I produced *Alfred Kennedy's* play, *Lady Blarney*, in which I assumed the title-role. I then went starring in *Lady Blarney* and *The Stepdaughter*, and continued starring for a number of seasons. During the past season I appeared in vaudeville in a condensed version of *Lady Blarney*. That's my record up to date."

"And what are your plans for next season?"

"Next season I am to play an Irish character in *The Ragged Earl*. Meanwhile I shall spend the summer at Buzzard's Bay, where my husband, Charles R. Greene, and I have a cottage, which we call 'Biddy's Roost.' There's quite a theatrical colony at Buzzard's Bay, including Joseph Jefferson and other well-known members of the profession."

"Have you had any unusual experience on the stage?"

"In what respect?"

"Well, any mishap or other unforeseen circumstance during a performance."

"I came near breaking my neck during a performance of *Shadows of a Great City* in Indianapolis. They forgot to place a ladder for me in the prison scene. I had played the part Biddy Ronan so often that I never looked for the ladder on that occasion, and instead of placing my foot on the first rung fell into space, and lit on the back of a stage carpenter, which broke my fall. Otherwise I might have been killed. The carpenter went off into the wings to groan."

"And you?"

"Well, I just said, 'Dod damn it,' and went on with the performance."

"Were you ever taught to act except at rehearsals?"

"No; whatever I know about acting I acquired from actual experience on the stage. I never was taught to make a gesture in my life. I depict what I feel. Of course, I have unconsciously been a student of human nature. For instance, I am pretty well versed in Irish characteristics. I know what a certain type of Irish woman would or would not do. I know the gestures she would make, the intonations and brogue that she would employ and so forth. Moreover, I am of Irish birth, so that when I act an Irishwoman it's more or less to the manner born. The main thing in acting is to reproduce human nature as it really exists. The actors and actresses who are continually striving for a theatrical effect must necessarily appear artificial—and there should be nothing theatrical or unnatural in acting if the actor is supposed to 'hold the mirror up to nature,' and in acting as in everything else 'one touch of nature makes the whole world kin.'"

"Do you believe the actor was benefited by the old stock system—that is, by a frequent change of bill?"

"No; I think that the so-called palmy days of the drama are in the living present. These are the days of the perfection in dramatic art. Plays are not pitched on the stage as they were formerly, when they put on a different play every night. Why, I remember when I first went on the stage of having to act in *Jessie Brown*, *The Lady of Lyons*, and *A Rough Diamond*, all in one week and with hardly any rehearsal whatever. So far as *A Rough Diamond* is concerned I never saw the book at all, but was merely told what to say. I had to play *The Lady of Lyons* in a white muslin and a black velvet dress, and both dresses were lent to me for the occasion. To-day we have proper rehearsals, realistic scenery, and there are no hitches, stage waits and all that sort of thing. I hold with a great many others that if a play is worth being produced at all, it should be produced with ample preparation and with careful consideration of all its scenic and histrionic details. That's the way to develop playwrights as well as actors. And by the way, I believe that the American dramatist is coming to the front. It's only a question of giving native dramatists the right sort of encouragement. If there were more opportunities for trying new plays written by American authors there would be no need of importing so many current plays from London and Paris."

MR. SEABROOKE'S DILEMMA.

Thomas Q. Seabrooke has been starring in comic opera at the Broadway past week under peculiar conditions. The members of *The Isle of Champagne* company were called together last Thursday by Mr. Randolph, the treasurer, and informed that the season would close on Saturday. When certain members objected to the continuance of the engagement on the ground that a week's salary was still due them, Manager McCormick, of the Broadway Theatre, stepped into the breach and assured them that he would assume entire charge of the box-office receipts for the remainder of the engagement, and out of these receipts they would receive their share pro rata.

TO RETIRE FROM THE BIJOU.

It is said that Rudolph Aronson will not manage the Bijou Theatre next season.

CUES.

The Casino management have canceled their contracts with the Parisian dancers announced for the summer review, because of the present popular resentment against the Spanish sympathies of the French nation.

The will of the late Ernesto Nicolini was probated at London on Friday. The estate is valued at \$305,103.

Cortina retired on Friday from the American Opera company at the Star Theatre, being replaced by Fanny D. Hall.

At liberty? Make it known in a Mirror card. Howard Kyle last week became a life member of the Actors' Fund.

A Union Soldier, by David and Milton Higgins, produced at the People's Theatre last week, was Burr Oaks, with a new second act, written in to meet the present war excitement.

W. D. Mann, manager of the Herald Square Theatre, left for Chicago Thursday night to close the season of *The French Maid*.

Jane Corcoran, who for two years has been playing *Tennessee* in Arthur C. Aiston's *Tennessee's Partner*, recently declined a splendid offer from David Belasco, as she is under contract with Manager Aiston to play the same part next season.

Engagements come quick to those who advertise in THE MIRROR.

Tennessee's Partner will open its next season on Aug. 23, in Pennsylvania. Manager Aiston has already booked twenty-eight weeks' time. The tour, which will be the play's last under Mr. Aiston's direction, promises to be even a greater success than this year's, which was most prosperous.

John D. Calder, manager of William Calder's interests, has secured an effective lithograph of the sectional land slide scene in John Martin's *Secret*, to be produced by Mr. Calder next season.

Small cost, great benefits in MIRROR advertisements.

Blaney and Vance will handle six farce-comedies next season.

The Murray Hill Theatre, under Henry V. Donnelly's management, will probably open on Aug. 27.

Russell Bassett has entirely recovered from his recent illness. Last week he was able to leave St. Luke's Hospital.

Colonel T. Allston Brown will spend Decoration Day decorating his new offices with some of the numerous theatrical trophies of his treasure stores. The Colonel has contracted to engage a first-class stock company for New Orleans next season.

Robert Elliott does not go to Manhattan Beach, Denver, Col., as announced.

Ross O'Neal has secured from William A. Brady the exclusive American rights to Sutton Vane's *Humanity*. Scenery for the production is being newly built. Mr. O'Neal, so long identified with *Humanity* in the role of Lieutenant Cranburn, will again appear in the part, and will be supported by an excellent company, including Kizzie B. Masters, who will play the

leading role. Harry Doal Parker is doing the booking.

George K. Robinson will manage Frankie Carpenter in a repertoire of well-known plays next season. Jere Grady, owner of the attraction, will be the comedian.

Mr. and Mrs. Ralph Delmore are spending the summer at their villa at Bath Beach, N. Y.

Mrs. W. H. Crane has gone to Cohasset, Mass. for the summer. Mr. Crane will join her there this week.

"Aunt" Louisa Eldridge has received several offers to recite "The Star Spangled Banner" at the houses of the "400." She will give the anthem at the benefit of the Red Cross Society on June 9.

"Notwithstanding the bad reports from the Northwest," says Charles E. Blaney, "my companies are playing to good business. As they are the first attractions of mine to visit this territory, their business has far exceeded expectations."

Cards in THE MIRROR always hit the mark.

Bertie Dyer, of In Atlantic City, and Smith N. Fowler, of Chicago, were married at Appleton, Wis., on May 30.

Robert Dronet, who is now playing Colonel Kerchival West in *Shenandoah* at the Academy of Music with splendid success, has received four offers for leading business with stock companies for next season, and is also negotiating for two productions in New York in the autumn.

Harry Davies denies that he has been re-engaged for next season with the Columbia Opera company.

George J. Elmore has just closed a thirty weeks' season with McPhee's Big company as juvenile and heavy man.

Al Lipman has signed as leading man of the company which Sol Davis is organizing to play Hartford, New Haven and Springfield. The company will go on tour June 6.

Charles B. Wells will take out a stock company for a tour of the East, opening June 6 at Springfield, Mass. He has engaged Fannie McIntyre, E. L. Snader, and Mr. and Mrs. Thomas Wile.

Messrs. Barbour and Moore announce the opening of the Metropolitan Theatre Roof-Garden on June 6. A first-class vaudeville company is now being engaged by Fred McClellan, who is to be the amusement director of the house.

Florence Gerald having closed with James Nell's Stock company at the Alhambra, has joined the stock company at the Great Northern Theatre, Chicago, appearing as *Lady Dolly in Moths*. A number of Miss Gerald's poems have appeared in late Chicago publications.

ENGAGEMENTS.

William F. Owen, re-engaged with Augustin Daly.

Etienne Girardot, re-engaged for Miss Francis of Yale. The company next season will be essentially the same as that now presenting the piece on tour.

Mabel Strickland, by Smyth and Rice.

Mr. and Mrs. Luke Martin, re-engaged with Chauncey Olcott. John Hickey is also re-engaged.

Katherine Grey, as leading lady with Charles Coghlan for next season.

The following people have been engaged by Fred McClellan for the Parry Opera company, which began its summer season at Glen Echo Park, Washington, D. C., on Saturday: May Gibson, Beatrice Kean, Florence Gardner, Jessie Holden, Gertrude Miller, Nancy Ditton, Marie Franklin, Nina Gillette, Frank Stevens, Louis Miller, Guy Briggs, Roy Cutler, John Walsh, Curt Newell, and Herbert Dailey. Mr. McClellan is also organizing a company to produce Fred Miller's two nautical operas, *The Yankee Cruiser* and *Davy Jones*, which will open its season at Shea's Garden Theatre, Buffalo, on June 20.

Harry S. Badfield, of Boston, who has just closed a long season with the Miles Ideal Stock company, has been re-engaged for leading heavies for the summer and next season.

IN SUMMER PLACES.

Otis Shattuc has purchased a houseboat, on which he and his family will spend the summer touring the lakes in this vicinity.

James A. Reilly is confined to his bed with a severe attack of inflammatory rheumatism.

Frederick Webber, late leading man of the Rochester Academy of Music Stock company, is visiting relations in Cleveland, Ohio, for the summer.

George B. Howard and Flora Dorset have gone to Atlantic City, Norfolk, Va., for the summer.

George M. Fenberg, musical director, will spend the summer at Watertown, N. Y.

W. E. Horton writes from Mt. Clemens, Mich.: The arrivals during the past week have been Mr. and Mrs. Bob Arthur, Mrs. Tom Lewis, Nell McNeill, Mrs. Otis Shattuc and Little Jay, James Leonard, James Reilly, Frank Camp, William A. Lang, and Tom Simonton.

MATTERS OF FACT.

The Auditorium, Peoria, Ill., is the only popular priced theatre in that city. The theatre is fitted with modern appliances and seats 1,500 people. Manager A. R. Waterman will open the house the coming season on Aug. 1, playing an attraction every night.

A handsomely and comfortably furnished nine-room cottage is offered to let for the summer or longer at Rye Beach, N. Y., by W. D. Beck, the well-known host of that place.

Paul Cesna Gerhart, who as a concert mandolinist has achieved popularity, invites offers for the summer. He is also a good baritone singer.

Jewett City, Conn., with a population of 4,000 and an additional 8,000 to draw from, has added an opera house to its points of interest. Finn's Opera House was dedicated April 16, under J. H. Finn's management, and will open its next season the first week in September. Strong one-nighters will be played here.

Harry Macdonough, the operatic comedian, who just closed with *The Highwayman*, is open to offers from reputable managers. His address is 54 Carlton Street, East Orange, N. J.

Gus Hill will have an elaborate scenic production next season. The play is by Owen Davis, and is entitled *Through the Breakers*. It is of the melodramatic order. Time for the new at-

traction is rapidly filling. Mr. Hill's offices are located at 105 East Fourteenth Street.

Jane Holly closed her engagement with The Salisbury Stock company at Rochester, N. Y., last Saturday night. Miss Holly while with this organization played leading roles and made a most favorable impression by her thoroughly artistic work.

Helen Guest, with The Real Widow Brown company the past season, will accept engagement for juvenile or Ingenua. She may be addressed care of this office.

George W. Mitchell, playing character business, closed with the Academy of Music, Rochester, N. Y., and is now at liberty. He can also manage the stage.

The Fidelity Loan Association, with offices at 140 Nassau Street, will advance money on personal property of every description, charging only the regular legal rates and giving every accommodation. They have special offices set aside for their women patrons.

Under Mrs. Henry Rennick's personal management, Rennick's Opera House at Clinton, Ill., has been receiving the support and encouragement of theatregoers of that place. Mrs. Rennick is now booking for next season.

Antoinette Ashton, who played the leading roles with James O'Neill the past season, receiving encomiums from the press everywhere, will consider engagements for next season and should be addressed care of this office.

Dave Clayton, having bought out his brother's interests in Clayton's, the well-known Chicago hostelry at 111 Monroe Street, will continue to serve his old friends and make it agreeable for new comers as well.

The Knickerbocker Repertoire Opera company, to be managed by Harry F. Jordan, will play a long summer engagement at Saratoga Springs, commencing June 27. Battle Belle Ladd is to be the prima donna and a strictly first-class company is being organized. Saratoga this summer, owing to the war scare, will probably enjoy its most prosperous season, and the entertainment offered by the Knickerbocker company will doubtless be highly appreciated. Mr. Jordan makes his headquarters at the Parker House, Boston, but will be in New York this week.

Manager M. H. Rider and company, of the Albion, N. Y., Grand Opera House, have open time for comedy and light opera attractions.

Verner Clarges will be at liberty at the close of Mrs. Fiske's run in *Love Finds the Way* at the Fifth Avenue Theatre, June 4. Mr. Clarges will then be open for good summer stock or special engagements. He opens with Joseph Jefferson Oct. 3.

Charlotte Lambert, whose Vivian made such a favorable impression and was one of the best performances in *The Sporting Duchess* the past season, will consider offers from first-class attractions or for special engagements for the approaching season.

An opening attraction is wanted during the third week of August and a national encampment at Adrian, Mich., by Manager C. D. Hardy.

Franklyn Ritchie scored big in the part of Pierre Clemenceau in the production of *The Clemenceau Case* at the Bowdoin Square Theatre, Boston, last week.

Clara Thropp, the vivacious little operatic scoubrette, who will remain with us only during the hot weather, will accept summer engagement. Communications addressed in care of this office will reach her.

Bert Coote and Julie Kingsley, who have made a big hit in vaudeville, have no difficulty in keeping their time booked almost solid in the best vaudeville theatres. After playing Montreal and Albany they will be seen over the Orpheum circuit, beginning July. Supper for Two, Twins, and A Complicated Case, their bright sketches, have all scored strongly.

The American Theatre, better known to theatrical managers as the Novelty, in Brooklyn, E. D., is the oldest as well as one of the best known playhouses in that borough. Through a lack of proper management this house has been on the down grade, but in the hands of a hustler and an energetic manager it will still prove a paying property. G. P. Truslow, of 74 Broadway, Brooklyn, will let or sell it to responsible parties.

Elizabeth Field, who filled satisfactory engagements with At Piney Ridge and Frederick Wards the season just past, invites offers for leading juveniles. Mail addressed in care of THE MIRROR will reach her.

The Actors' Society has added a dramatic bureau to the already many worthy features of the association. Members in and out of the society are requested to register at the bureau, which will be under the direction of George D. Macintyre. The fee charged for engagements secured will be a nominal one, and will do away with the exorbitant commissions exacted by dramatic agents.

Harry F. Jordan, manager of the Knickerbocker Opera company, will be at the Marlborough Hotel, this city, the latter part of this week.

George Mandeville, formerly with Weber and Fields, is in New York engaging people for his new comedy by Charles F. Gilmore and Harold Tonkin, entitled *The Widow*.

A NEW TOWN TOPICS.

The season of Town Topics, in which John W. World, Robert Garnella, and W. H. Mack have been jointly starring, came to a close at Milwaukee, Wis., last week. The farce has been entirely rewritten by Robert Garnella and will be presented next season on an elaborate scale. New wardrobes and costumes will be provided, and the attraction will be greatly augmented by the addition of a bevy of pretty girls. Yank Newell will continue as manager.

THE ELKS.

La Grande, Ore., Lodge, No. 433, was instituted May 14. Deputy Exalted Ruler R. W. Mitchell presiding. Forty candidates were initiated and a sumptuous banquet at the Sommer House followed the ceremonies. The following officers were elected: Exalted Ruler, E. W. Bartlett; Esteemed Leading Knight, Dr. N. Molitor; Esteemed Loyd Knight, B. F. Wilson; Esteemed Lecturing Knight, R. L. Lincoln; Secretary, W. B. Sargent; Treasurer, J. W. Scriber; Tiler, E. P. Schow; Esquire, Roy Reed; Trustees, J. H. Pearre, T. N. Murphy, and C. L. Melquist.

The Manchester, N. H., Lodge held a ladies' social season May 24. It was the first ever held by the local lodge and was a gala event. A first class literary and musical programme was provided, followed by a collation. Brothers from all parts of the State were in attendance and a royal good time was had.

MR. AND MRS. CHARLES G. CRAIG.

Charles G. Craig was engaged in the pleasant occupation of packing up his trunks preparatory to leaving town for his Summer vacation, when a Misson man called at his home last



CHARLES G. CRAIG.

Saturday. Putting aside his rods and his rifle, Mr. Craig bade the reporter welcome and settled back to the onerous task of reviewing his twenty-five years of stage life.

"I began my theatrical career at St. Catherine's, Canada, in 1874, appearing with the late Thomas Herndon's company as William in Black-Eyed Susan. The success of my debut—how I shiver now at the thought of it!—induced me to adopt the stage as a profession. My first permanent engagement was as leading man with the old Hamilton, Ont., Royal Opera House, under McKindley and Richardson. The season following I was with Kate Fisher, essay-



MRS. CRAIG

ing Abder Khan in Mazeppa and Colonel Decourcy in The French Spy. The termination of this engagement landed me for the first time in New York, where I learned with some chagrin that my name was unknown to metropolitan managers. In order to keep afloat, I was forced to return to my old business of telegraphy for the Summer at 197 Broadway, working from 5 p. m. till midnight. The rest of the day was spent in visiting managers who never deigned to notice me.

"At length, concluding that Broadway had no appreciation of a good thing, I tried the Old Bowery Theatre, and to my delight succeeded in closing an engagement at \$15 per week with William Freleigh, who was then manager of the house. My satisfaction was somewhat lessened when I found that I was expected to do duty as a 'grip.' Think of it! A 'grip!' None but an actor who has tasted the sweets of stage centre knows what that means! I have plenty of actors in my mind's eye who never would have suffered this indignity; but, after the lapse of years, I look back upon this rough experience with positive gratitude. At the Bowery I played everything and anything—except good things—and I learned valuable lessons from watching the work of such thorough artists as Mrs. W. G. Jones, J. B. Study, Charles Pope, and others who were associated with the house.

"From the Bowery I went up to the old Olympic, then managed by Gus Phillips. I was under contract to double George Harris and Legree in Uncle Tom. There were no less than seven New York houses doing the piece at the time, and the rivalry between the different companies was intense. I think I must have made a fairly good showing, for the late Harry Palmer wanted me to go to England for the same parts. I was forced to decline his offer, and in the Fall of '79 went with William Nannary to play heavy business in Halifax and St. John. Remembering Mr. Palmer's offer, I lost no time in calling upon him on my return and succeeded in securing the part of Norfolk in support of Genevieve Ward in her production of Henry VIII. This season proved fortunate for me. James Taylor, who played the King, retired from the cast and I was entrusted with the Bluff Monarch, as well as the part of John Guest in Jane Shore. In this company were George Vandenhoff and Milnes Levick, who have since departed to the land where I hope all good actors go. A supplementary season found me in support of Adele Belgarda, who then made her professional debut in Hamlet. Her repertoire required me for the Ghost, Master Walter, Jacques, and Friar Laurence.

"Then—joy of joys! realization of my fond-

est hopes!—came an engagement with Edwin Booth. I doubt if my work gave to that great man the satisfaction that the honor of the connection afforded me. But, kind and gentle of heart, when did he ever wound or belittle even the feeblest efforts of those around him? Great though he was, he was not great enough to snub his inferiors. His engagement marked his first return to the old Booth Theatre since he relinquished the management of the house years before. He appeared as Macbeth. Never shall I forget the reception which the house gave him as I accompanied him on the stage as Banquo. The applause was thunderous; it died away only to burst forth again with greater volume. Mrs. D. P. Bowers was the Lady Macbeth, and the company included, among others, Otis Skinner, James Hardy, James McCollum, Nina Varion, and Kate Meek. My next engagement was with that fine artist and charming woman, recently deceased, Charlotte Thompson. I remained with her for over five years, during which I played Lord Rochester, Armand, Duke of Richmond, Ingomar, Henry De Le Tour, and Albert Graham in The Planter's Wife, which part I originated. My five years' association with Miss Thompson was frequently broken by supplementary engagements—the lead in Taken from Life, the Spider in The Silver King, Stephen Marlow in The Wages of Sin, Clifford Armitage in Lights o' London, Vandal in Black Mail, Captain Fanchard in Saints and Sinners, and Rubeloff in Raglan's Way. For three seasons I was with Colonel Sinn's Alone in London. All of these parts were the conventional villains of melodrama, and I never once had a round of applause or took the centre of the stage, save to be knocked down by the hero.

"Naturally I was glad to get away from the monotony of stage villainy, and I hailed with joy the offer of Mr. Herne to originate the part of Philip Fleming in his realistic play, Margaret Fleming. Reviewing my twenty-four years' service as an actor, I cry out: 'Defend me from stage villainy.' I believe I have played more villains in the past fifteen years than any other actor in America or England. Possibly I should except Mr. Willard, but I doubt if he has been called upon so often to depict stage turpitude of the deepest dye. I was with a stock for five years where we frequently put on three pieces a week, and I was invariably cast for the villain. In 1881 I went to California in support of W. E. Sheridan, the Shakespearean actor. I returned again in 1884 with Charlotte Thompson, and it was then that I made the engagement of my life—the longest in which I ever supported one star. I refer to Mrs. Charles Craig, who honored me by becoming my wife.

"My next visit to the Coast was in 1891, when I went out with Mr. Palmer's company to play Gardner in Captain Swift. Next I starred for some months in Work and Wages and The Golden Giant, and was ultimately engaged at Cordray's for twenty weeks. From here I went to the Alcazar as leading man. In 1893 I was busy looking after Cordray's three houses in Portland, Seattle, and Tacoma, when Herne sent for me to originate Martin Berry in the New York production of Shore Acres. It ran, as you know, all the season at the Fifth Avenue and Daly's, and when Mr. Herne suffered an accident I was forced into his part at four hours' notice. This brought me into prominence, and the following season I headed the No. 3 company, playing the star part. The provincial reviewers said very flattering things about my performance. During the next two seasons I originated some important parts in New York—Michael in For the Crown, Hoffman in A House of Cards, Tom Foster in The Two Escutcheons, and Mr. Toot in The Mysterious Mr. Bugle.

"Two years ago I was induced, through misrepresentations and illusive promises, to take a company South to open a theatre in Mobile. I lost heavily by this venture. The past season I was with Cumberland '61, under Mr. Pitou's management. And next season? I have had two offers to originate parts in the early Fall. But I've not yet closed with any one. Managers say: 'If the Spaniards keep out of New York, I want you for my new production.' I am not doing any worrying."

Mr. Craig recently made a hit at Keith's, presenting an original sketch, The Parson's Love. The critics pronounced it the best serious play seen in vaudeville this season. But not even this success and the numerous offers attending it from vaudeville managers could induce Mr. Craig to forego his annual visit to his Summer home in Ontario, Canada, where he owns an estate of several hundred acres. Here, with his charming wife, he spends three glorious months at his favorite pursuit of fishing. No disciple of Isaac Walton is more devoted to rod and line, or more modest in recounting his successes in filling his game bag.

Mrs. Craig, who has scored a most emphatic success this season as an old Southern negress, Mammy Lindy, in Clay Clement's A Southern Gentleman, was born in Oregon, Cal. She comes of Alabama ancestry of the historic stock of the Rays and the Agnews. This undoubtedly accounts for her success in Southern characterization. Critics like Amy Leslie and Henry Watterson pronounced her dialect perfect. Mrs. Craig has had lengthy experience in a round of exacting parts, and her success in Mr. Clement's play was merely the result of many years of painstaking, artistic endeavor.

NOTABLE CASTS OF ERMINIE.

The present revival of Erminie at the Casino has awakened many memories of former productions of the popular opera. A comparison of the five Casino casts is interesting. Pauline Hall played the title-role in each production, excepting that of 1888, when Addie Cora Reed appeared. Agnes Folsom was the Javotte of 1886, Marie Jansen of 1887 and 1888, Georgie Dennison of 1889, and Lulu Glaser of 1890. Cerise was played by Marion Manola in 1886, Isabelle Urquhart in 1887, Kitty Cheatham in 1888, Grace Golden in 1889, and Celeste Wynn in 1890. The Princess of the original cast was Jennie Weathersby, who plays the same role now. Effie Germon played it in 1887, Louise Sylvester in 1888, and Eva Davenport in 1889. Kate Cart was De Launay in 1888 as she is to-day, but Rose Beaudet originated the part; Alma Varry played it in 1887, and Sylvia Gerrish in 1889. Francis Wilson, the original Cadeaux, appears now in this role, which he played also in 1887. Fred Solomon played it in 1888, and James Powers in 1889. W. S. Daboll originated Ravannes and repeated his success in 1888. Mark Smith assumed this role in 1887, Edwin Stevens in 1889, and Henry E. Dixey plays it now. Harry Pepper was Eugene in 1886, Henry Hallam in 1887 and 1888, Charles Campbell in 1889, and Clinton Elder in 1890.

A noteworthy revival of the opera was that of 1893 at the Broadway Theatre, when Francis Wilson played Cadeaux, William Broderick, Ravannes; Amanda Fabris, Erminie; Lulu Glaser, Javotte; Cecile Elsing, Cerise; Jennie Weathersby, the Princess, and Bessie Cleveland, De Launay.

E. D. Shaw, Booking Agt., 1358 B'way, Room 7.

THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

Frances Drake has been engaged to alternate leads with the Castle Square Theatre Stock company, Boston, and has scored pronounced success there. She will therefore abandon her contemplated European trip.

Sheridan, the Maid of Bath was presented at the Castle Square Theatre last week for the first time by any stock company, and individual hits were scored by Messrs. Gilmour, Cummings, Maason, Lewis, and Misses Drake and Morgan. This was Frances Drake's first appearance at this house. Next week Niobe will be presented, to be followed by An Enemy to the King.

The Courtleigh Stock company will open its season at Bay City, Mich., June 3, in Pink Dominoes and a scene from Romeo and Juliet. Mothe will be presented on Saturday. The company will play a number of Michigan towns, and will be seen in an extensive repertoire. The complete roster: Grace Rosia, Margaret May, Kate Jepson, Helen Crow, Millie Liston, William Courtleigh, Erroll Dunbar, Edwin Morrison, Hudson Liston, Edward McWade, James F. Kelly, Frank Beamish, and Master Willie Courtleigh.

The following are the people engaged by R. L. Giffen for his Manhattan Beach Stock company, Denver, Col., opening June 12: Amelia Bingham, Helen Robertson, Madge Carr Cooke, Frances Dennison, Leonora Guito, Nell Madeleine Davis, Hobart Bosworth, Emmett Corrigan, William Herbert, Frederic Perry, Bert C. Shayer, James R. Garey, and Lloyd Melville. Alfred Fisher will be stage-director, and Charles Fletcher scenic artist.

A stock company, under the stage direction of W. A. Whitecar, and composed principally of the members of the Grand Opera House company, Pittsburgh, just closed, opened a Summer season at the Avenue Theatre in that city last week. The bill was Our Regiment, which W. A. Whitecar had localized and modernized to meet the present war times. Laura Almonino, Alice Butler, Adelaide Fitz Allen, W. A. Whitecar, Hugh Ward, Ernest Hastings, Roy Fairchild, and W. D. Bessenen were in the cast, and all did most creditable work.

The Weston-Gallatin Stock company opened its Summer season at the Van Culer Opera House, Schenectady, N. Y., May 23, with a fine production of The Ironmaster. Kendal Weston, Rose Stahl, Osborne Searle, Thomas Bridgeland, and Julia Dean all made hits. The mounting of the play was excellent, and each set received a burst of applause. Rosedale was given the latter half of the week, the entire Thirty-sixth Regiment participating.

Jennie Kennark's opening last week with the Woodward Stock company at the Creighton Theatre, Omaha, which company she is to head during the Summer, partook of the nature of an ovation, fully equal to that which occurred upon the event of her leaving the Lyceum Theatre Stock, Baltimore, the week before. Miss Kennark scored a great success as Camille, while individual hits also were made by Carl Smith, as Armand; Walter D. Greene, as Count De Varville; Wilson Enos, as Duval père, and Gertrude Berkely, as Madame Prudence. Young Mrs. Winthrop is the bill this week, with Held by the Enemy to follow.

Harrison J. Wolfe has won much distinction as leading man of the Shubert Stock company, at the Bastable Theatre, Syracuse. Last week, in the character of Reuben Warner, in The Lost Paradise, Mr. Wolfe's work was pronounced by the critics of that city intelligent, forceful and dramatic. At the end of the great mill scene he was recalled repeatedly. Mr. Wolfe has met with equal favor in Arabian Nights, Aristocracy, and in his own clever one-act play, The Ties That Bind.

The Stuart Stock company opened at Cook's Opera House, Rochester, on May 30, a Summer season. The company is headed by Jessie Bonstelle, Stephen Grattan, and A. H. Stuart. Woman Against Woman is the initial bill.

Franklyn Ritchie is meeting with great success at the Bowdoin Square Theatre, Boston. Last week as Pierre Clemenceau in The Clemenceau Case he made a most emphatic hit, being called before the curtain several times each evening, the Boston press speaking in the highest terms of his performance. Mr. Ritchie has received many tempting offers for the coming season, but has not signed as yet.

Mistakes Will Happen, a comedy by Charles Dickson and Grant Stewart, will have a trial performance at St. Paul, Minn., June 19, with the Neill Stock company in the cast. Should the play be successful, it will be put on the road next season by Jacob Litt.

Edward R. Mawson, George T. Welsh, Alexander Gaden, and John Packard were new additions to Sackett's Stock company, Jersey City, last week.

Miron Leffingwell's Cuban play, The Dawn of Freedom, is in contemplation for early production by the stock company at the Herald Square Theatre.

H. Percy Meldon left May 24 to assume the general stage direction of Morocco's Grand Opera House, San Francisco, Cal.

Estella Dale has been specially engaged for Bartley McCullom's Stock company at his Summer theatre at Peak's Island, near Portland, Me.

On Friday evening a banquet was given in honor of Kendal Weston, Rose Stahl, and the company, by some of the leading citizens of Schenectady.

J. Henry Kolker closed a successful thirty-five weeks' season with the Salisbury Stock company, Rochester, on Saturday night and left for Milwaukee for special engagement.

A stock company organized by Edwin A. Davis opened at the Auditorium, Waco, Tex., yesterday. The roster includes Edwin A. Davis, manager;

Continuous Advertising Pays

That is why so many professional cards are kept in The Mirror the year round. But for three months the rates are

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for a two line display card. Name displayed and seven words.

\$7.00

for one-half inch single column card.

\$14.00

for one inch single column card.

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The Dramatic Mirror,

1432 Broadway, New York.

L. E. Beech, Charles Herman, Gus Arthur, George Randolph, Pearl Berry, Hazel Wood, Ollie Mirell, and Frankie Elliott. The company is booked for fourteen weeks, and will present the following repertoire, with a change of bill twice a week: His Excellency, Snowball, The Cotton Spinner, The Rose of Killarney, The Colleen Bawn, Pink Dominoes, and Three High Hats. Mr. Davis opens his regular season Sept. 1 at St. Paul, Minn., in Sam'l of Posen.

MUSICAL NOTES.

Gilmore's Band, directed by E. A. Couturier, will begin a Summer tour this week.

Dan Godfrey's Grenadier Guards Band is underlined for a New York Summer engagement.

Sousa's Trooping of the Colors was presented last Tuesday at the Metropolitan Opera House. After a band concert a large chorus was revealed and national airs were sung, while groups representing various countries and historical episodes appeared. Nella Bergen impersonated the Goddess of Liberty.

M. J. Scherhey's pupils gave a successful concert at Chickering Hall on May 23.

The People's Singing Classes, Frank Damrosch, director, gave a three-days' song festival at Carnegie Hall last week. Five hundred excellent voices were heard in highly enjoyable programme. The soloists were Emma Juch, Bernadine Sargent, Marguerite Hall, Ericson Bushnell, William Rieger, and Frangcon Davies. Alfred Hallam and Edward G. Marquand assisted Mr. Damrosch in conducting.

The Handel and Haydn Society, of Boston, has elected the following officers: President, C. P. Boynton; Vice-President, F. E. Long; Secretary, Stephen P. Dow; Treasurer, George W. Brooks; Librarian, J. A. Leonard; Board of Government, F. E. Chapman, L. B. Guyer, F. E. Keay, Walter C. Martin, James McCormick, C. A. Ricker, F. M. Leavitt, and B. E. Cousins. The director to succeed Carl Zerrahn will be selected later.

The Grand Duke of Baden has forbidden the acceptance by Felix Mottl of an offer to conduct the New York Permanent Orchestra. The Grand Duke has decreed that Herr Mottl shall leave Karlsruhe only to accept the conductorship of the Royal Opera in Munich.

THE VAUDEVILLE STAGE

THE IRISH WAR QUEEN.



MAGGIE CLINE.

The only Maggie Cline, who is now known as "the Irish War Queen," has returned to her first love, and the patrons of vaudeville are once more experiencing the pleasure of watching her expressive face and quaint gestures as she tells in her inimitable way of the mishaps of a certain Mr. McCloskey whose specialty was throwing colored heavy-weights.

A good many people thought that McCloskey had died of old age, or had retired from the rough and tumble business for good, but he is as full of life and ginger as ever, and under Miss Cline's able management is ready and willing to meet all comers.

Miss Cline's popularity is as great as ever, and the fact that there is a strong demand for "McCloskey" is sufficient proof of that fact. No performance given by the Irish War Queen is complete without this stirring song. She has revived it in elaborate fashion, and employs a quartette and a score of supers to give realism to the "throwing down." It is safe to say that the noise made by Dewey's fleet at Manila was not a circumstance to the racket that accompanies Miss Cline's rendition of the final chorus of the song.

Performers of Maggie Cline's calibre are few and far between. It is to be hoped that she has a long period of usefulness ahead of her, and that she and "McCloskey" may continue in popular favor for many years to come.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

The Four Cohans, in *Money to Burn*, written by George M. Cohan and Florrie West, the comedienne, who has been abroad for several months, are the stars of the bill. The others are Irma Orban and her trained cockatoos; Maud McIntyre, comedienne; the Willett and Thorne Comedy company, in *An Uptown Flat*; Beeson, Miles and Lulu, comedy trio; Cain and Mack, comedians; Blanche Newcomb, soubrette; Barnett and Learned, comedy duo, and Le Clair and Hayes, serio-comics. George F. Poole's war picture is billed as the very latest thing in the animated view line. Tony Pastor is also in the bill with his new songs.

Olympia.

War Bubbles, Oscar Hammerstein's extravaganza, is to be improved this week by the introduction of some new lines and business. The olio includes Layette, the versatile entertainer; Marguerite Sylva, the piquant comedienne; T. Nelson Downs, coin manipulator, and others.

Proctor's.

Lottie Gilson, "the Little Magnet," who has been drawing the attention of the people of Europe for several months past, is the bright particular star of the bill. The others are Mr. and Mrs. Frank Wilcek, violinists, who make their vaudeville debut; the Silvers, illustrated song artists; Gilmour and Magee, comedians; George Brothers, champion jumpers; Dailey and Hilton, sketch team; Lawson and Ward, comedy cyclists; Hal James, musician; Frances Namon, bag-puncher; Emma Francis, acrobatic dancer, and Dudley Prescott, "the human brass band." The Edison war-graph is continued.

Pleasure Palace.

Helene Mora, the great female baritone, heads the bill, presenting a new repertoire of patriotic and sentimental songs. The others are John C. Rice and Sally Cohen, in a one-act farce; Hayes and Lytton, travesty artists, in a burlesque on *Camille*; Trovillo, ventriloquist; Mazux and Masette, comedy duo; Burke and Andrus, comic acrobats, and their trick mule; Conroy and McFarland, Irish comedians; Joe Welch, Hebrew impersonator; Maziotta, musical marvel; Mlle. Flora, comedienne on the slack wire. The war-graph is retained.

Central Opera House.

Maud Raymond remains for a third week, and she heads a bill that also embraces Olivette, McNish and Cain, Charles and Lillian Falke, the La Velle, Edward Hart and Mlle. Bessie, Dryden and Leslie, and Lillian Hall.

Harlem Music Hall.

The customary vaudeville gives place to Isham's Octoroons, who play their second week of the season at this house.

Koster and Bial's.

It was announced on Friday last that Le Reve, the operetta produced on May 23, would be taken off on Saturday, after a run of one week. Manager Aaron announces a production of the new review, *Cook's Tours*, by Joseph Herbert and Max Gabriel, for Wednesday, June 1. This will be a very elaborate production and will enlist the services of 125 people. The cast includes Josephine Hall, Georgia Caine, Ada Lewis, Criside Carlyle, Daisy Dixon, Helen Marlborough, May Lavine, Mabel Montgomery, Beatrice Hamilton, Eddie Girard, Joe Ott, Jack

Slevin, Max Freeman, and Jacques Kruger. The scenery will be a special feature and will consist of nine sets, especially painted for the production.

Weber and Fields' Music Hall.

The season here will close on Wednesday evening, June 1, when the burlesques *Pousse Cafe* and *The Con-Curors* will be seen for the last time. The entire cast, scenery and chorus will leave for Chicago on Thursday. The olio for the remaining performances includes Tommy O'Brien, comedy acrobat, and Allen Wightman, clay modeler.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—The new burlesque, *The Leading Lady*, has caught on well. To the specialty numbers are added *Troja* and *Deaves' Marionettes*.

MINER'S BOWERY.—The regular season closes with *The Monte Carlo Girls*, who follow a burlesque, *The Vassar Girls*, with an olio including the Fulton Brothers; the Swinson Sisters, Ward and Browne, Eva Swinburne, Byron and Langdon, Earl and Wilson, and Fred Roberts.

MINER'S EIGHTH AVENUE.—For the closing bill of the regular season J. V. O'Brien's International Vaudeville company presents *Harper* and *Harper*. Nellie Franklin, Joe Hardman, O'Brien and Buckley, Susie Maca, Lawrence Crane, St. John and Lytton, the Donovans, and an after-piece introducing Peter Maher and Little Egypt.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Rose Coghlan made her first appearance in this city as a "continuous" star, in the one-act comedietta, *Washington's Surrender*, by W. De Wagstaffe. The piece was seen at the Empire a few weeks ago, when it was produced by the pupils of Sargent's school of acting. The story deals with the first meeting of George Washington with Mrs. Custis. Washington at the time was in the King's service, and Mrs. Custis was an ardent rebel. During a twenty minutes' chat he becomes so fascinated with the widow that he is won over to the cause of the Revolutionists. Miss Coghlan could have obtained a vehicle for her vaudeville engagement which would have given far more satisfaction to the public and her managers. The part of Mrs. Custis affords her scarcely any opportunity for showing the talent which has placed her in such a high position on the stage, and a hundred other actresses could have played it as well as she did. Thurlow Bergen, who played Washington, received a great round of applause when he appeared at the door in his gorgeous regimentals, and another when he removed his cloak, but when he began to speak the enthusiasm created by his fine appearance died out instantly. Considering the immense salary Miss Coghlan is receiving from Mr. Keith, it was her duty to provide a leading man who could make the audience feel that the Father of his country was a hero worth our worship. Alfred Hudson was quite satisfactory as Mr. Chamberlayne, and Harold Vizard played Rev. Peter Mossam fairly well. The stage setting was pretty and appropriate, and the costumes were elaborate and correct. The real hit of the bill was made by Joseph Hart and Carrie De Mar, in a new farical skit by Mr. Hart called *Dr. Chauncey's Visit*. It is a frothy affair, full of the funniest kind of farce-comedy misunderstandings and complications, and kept the audience in a constant roar. Mr. Hart appeared as a middle-aged doctor with a penchant for singing comic songs. In a contest for fast singing, with a special prize for distinct articulation, Mr. Hart would certainly carry off the honors. His two songs were rattled off in a breezy way which won him plenty of applause. Miss De Mar made a quick change in full view of the audience from a child's dress to a swell coon make-up (without the burnt cork) and sang a new rag-time song with plenty of dash. Later on she appeared as an up-to-date young woman in a stunning gown, which again proved that she has remarkably good taste in the matter of dress. The sketch wound up with a duet called "The Funny Family," which is one of the best things ever done by this clever team. George W. Day made his first appearance since his return from the West, and scored a big hit with a monologue which is almost entirely new. One of the funniest things he did was to explain to the audience how they are fooled by the actors who work on their feelings by singing patriotic songs and telling war gags. He explained it more fully by singing a war song in praise of Dewey, to the air of "Little Johnny Dugan," and of course got plenty of "kind applause."

His other songs and stories were splendidly received, and his week's work has lifted him up another rung on the ladder of fame. Ray L. Royce, who has a talent for mimicry, introduced a lot of new material and scored a big success. Ladell and Alvers put on a sketch which was well received. Some good acrobatic work of the comedy order and novel dancing are the features of the turn. Gilbert and Goldie worked very hard and won plenty of laughs in their Hibernian comedy act. Snyder and Buckley put in a new finish to their turn, and it went very well. Others on the bill were Johnson, Davenport and Lorella, Morrissey and Rich, T. J. Hebron, Derenda and Breen, Oscar Hall, and the Carlisle Sisters. The biograph had some new pictures, and the Timely Topics views were continued.

PLEASURE PALACE.—Elita Proctor Otis, following the example of other stars, joined the ranks of the vaudevillians last week. The play she chose for her debut was *My Milliner's Bill*, a dainty trifle, in which the late Rosina Vokes made a great hit. The plot revolves around a wife who has spent a lot of money for dresses, and is afraid to tell her husband, who really knows all about it. In order to frighten her, he assumes the disguise of a deputy sheriff and pretends to levy on the furniture for the unpaid milliner's bill. He finally explains the trick and presents her with the receipted bill, and she promises to refrain from running up any more long accounts. Miss Otis is such a thorough artist that she could not fail in anything, but in the early part of the week she did not please her audiences as well as she did toward the end, as she began to realize that vaudeville audiences require briskness of action and little emphatic touches here and there, even in high-class comediettas, which would be considered inartistic in drawing-room theatres. So, with commendable zeal, she set to work, and by Thursday she had struck the proper key, and came out with flying colors. She introduced an imitation of *Madame Theo*, singing "Where Are You Going, My Pretty Maid?" which was excellently done. Theodore Babcock played the part of the husband who masquerades as a sheriff very well. He is again reminded that he must set to work to cure himself of the habit of giving the "oy" sound to the letter r. As the sheriff he used a very good cockney dialect, but it was spoiled by this defect. The comedietta had been revised a little, and several up-to-date

slang expressions are used. The work was not done thoroughly, however, as some of the lines had a decidedly English flavor. Mary Norman, the gifted entertainer, made the hit of the bill with her imitations and society caricatures. Miss Norman possesses the faculty of pleasing people in all parts of the house, and she is the pet of the gallery gods as well as of those who pay four times as much for the privilege of sitting in the boxes. Joseph J. Dowling and Myra Davis were seen once more in their funny farce, *A Pillar of Salt*. According to the bills Mr. Dowling is now part author of the piece. Richard W. Guise and Effie Chamberlain assisted the stars. The Nawns made a big hit, as usual, in *A Touch of Nature*. Mr. Nawn's Irishman grows better with every performance, and he never tires of adding touches which help to make the character more true to life than ever. Stuart, the male Patti, who has just returned from a successful season on the road as Queen Isabella in 1492, was warmly welcomed and his songs, which are new and well chosen, were received with great favor. Walk and Ardell's neat little comedy sketch, in which rag-time piano playing, singing and joking are cleverly interwoven, made a decided hit, and they were liberally applauded. Leo Dervalto rolled up to the flies and down again on his revolving globe, while the audience held its breath. Dixon, Bowers and Dixon were amusing as the three Rubes. Florence Moore sang very well. The Three Vilona Sisters were applauded for their excellent playing of high class selections. Others in the bill were William Rowe, pedestal dancer; Lawson and Ward, comedy cyclists, and Gilmour and Magee, in a sketch called *Homeward Bound*.

WEBER AND FIELDS' BROADWAY MUSIC HALL.

Ten new gags and sixty-six new bits of business were introduced into *Pousse Cafe* and the *Con-Curors* last week. They all made hits, of course. The stretching business indulged in by Kelly and Dailey is very funny, and threatens to become popular with people who wish to politely express their tired feeling when they hear an old joke. The burlesques were preceded as usual by an olio, which included Tommy O'Brien in his acrobatic specialty, which made its usual hit; Valmore, "the instrumental man," who imitated all sorts of instruments with marvelous accuracy, and Allen Wightman, who modeled faces in clay very artistically. Stromberg's orchestra played a new march called "The Commander-in-Chief," by Max S. Witt, the composer of many tuneful melodies. It has a splendid martial swing, and is likely to become very popular.

PROCTOR'S.—Alice Atherton presented her new specialty, "The Singing Watermelon," which was described in last week's MIRROR, with great success. She has given up wearing the velvet and lace Mother Hubbard, which made her look so old, and has replaced it with a very becoming gown. Her laughing song scored a big hit as a starter, and her novel watermelon song was repeatedly encored. The words of this song were written by Julian Potter. Mr. and Mrs. R. J. Duxan presented the refined farce, *When A Man's Married*, with much success. They are a clever couple, and their assistants, Ernest Tarleton, Helen Remsen, and W. Boynton, helped materially in the fun-making. One of the biggest hits of the bill was made by Al. Wilson, who rattled off his bunch of German jests in such brisk fashion that laughter was the rule during his entire turn. Trovillo, the ventriloquist, introduced a few war gags and his walking figures, which he manipulated with great dexterity. Hines and Remington repeated the hit they made at the Palace last week in Miss Remington's new sketch, *The Road Queen*. They have become accustomed to the quick exchange of repartee, and the skit was done in lively fashion. The Seven Reed Birds, headed by Master Reed, the boy wonder, caught the fancy of the house and scored a hit. Fields and Woolley spoke in tangled Dutch-English, and won a good many laughs. They ought to put in more new material, however, as their "crank" joke is decidedly worn. Kimball and Donovan were encored for their excellent banjo playing. John Zimmer performed difficult tricks in the juggling line. J. W. Hampton's dogs, Maziotta, the musician, and the Mariani, ladder performers, put on pleasing acts. The war-graph had some good pictures, and some that were not so good. Fred Watson, the clever pianist, continued to make a hit with every note he struck.

TONY PASTOR'S.—Lew Dockstader proved last week that his popularity with the New York public is as great as ever, by keeping large audiences laughing for upward of half an hour at every performance. He had a good deal to say about topics of current interest, and his pointed remarks were thoroughly appreciated. His songs were encored and his success was unqualified. Vevie Nobriga's method of singing coon songs has been praised before in these columns, and it is only necessary to say that she was in her usual form last week, and threw her whole heart into the rendition of some smart rag time melodies, and was rewarded with enthusiastic applause. She was assisted by Billy B. Van and some pickaninnies. Pollie Holmes, "the Irish Duchess," was warmly welcomed, and scored a big hit with her songs. It is several months since Miss Holmes has been seen in New York, and her friends showed that they had not forgotten her. Good comedy acts were put on by Gracey and Burnette, Marion and Pearl, McBride and Goodrich, the Meeker-Mack Comedy Trio, and Swan and Bamard. Other acts of average merit were furnished by Merkle and Algere, the quaint midget comedians; John R. Shepley, musical expert; Flossie Hughes, soubrette; Joseph B. Carey, vocalist, with views; Whallen and De Vera, serio-comic, and David Hilton, bicyclist.

SAM T. JACK'S.—Manager Jack last week presented a new musical burlesque, *The Leading Lady*. It is the most pretentious and also the best offering he has yet made, and is a really enjoyable entertainment. The burlesque is radically different from the usual burlesque. Instead of being a compound elapseticks, low comedians and horseplay, *The Leading Lady* is a merry, if not very novel, farce, into which there have been sandwiched a number of pleasing specialties. The whole forms a palatable and easily digested repast. The story of the farce is closely related to that of Jane. Albert Beaumont, a young San Franciscan, has for some time secured money from his rich old uncle, John Thorndyke, of New York, under the pretense that he had a wife and two children to support. Needless to say, the money went for lace suppers and other diversions. Thorndyke decides to visit his nephew, and, accompanied by his adopted daughter, Jennie, arrives at Beaumont's apartments most unexpectedly. In order to keep up the deception, Beaumont is compelled to pass off his landlady, Mrs. Green, as his wife, and Victoria, a pretty opera singer, as his wife, and Victoria, a pretty opera singer, as his wife, and Victoria, a pretty opera singer, as his wife. Thorndyke, delighted, invites them all to a vaudeville dinner, where a number of specialties are given. At the conclusion of the dinner, and as Thorndyke is about to present

his supposed family with various large checks, Florence Saladin, an actress, enters in search of Cook, and exposes the fraud. It is some time before the old man is appeased, but in the next scene he finally forgives all, and Beaumont is betrothed to Jennie. The scene following is at the Grand Opera House, San Francisco. Victoria has been discharged, and Thorndyke tries to secure her reinstatement. Failing in this, he decides to marry her. The manager then gives an entertainment for the party, which closes the play. Emma Ward played Victoria with skill, and made a pleasing impression. Maud King was charming and refined as the landlady, and Stella Gilmore acceptable as Jennie. Jennie Yeamans as a maid scored a hit. She sang "Jolly Jodie," a new march song, with great success. Minnie Cline pleased as Florence. Harry Montague was a capital comedy old man, and George Behan did excellent work in the juvenile role of Leonard. Gus Bruno and James Thompson were good in character parts. The vaudeville section of the bill was excellent, and included Kitty Palmer in her wonderful contortion dancing; Karina, chanteuse; Florence Wragland, comedienne; Pont Boni Brothers, Fatima, in Oriental dances; James Richmond Glenroy, in his funny monologue, and Jennie Yeamans, whose specialty is the brightest feature and biggest hit of the bill.

CENTRAL OPERA HOUSE.—For the second week of her engagement, Maud Raymond was, if possible, more of a favorite than before. Gardner and Gilmore were seen in a pleasing sketch. Dean and Joe gave a good travesty. Mulvey and Isman played in their character change act. M. S. Whallen gave his rapid fire gags, which have been fired so many times that they are worn out. The Patterson Brothers on horizontal bars, and the vitagraph were the other features.

HARLEM MUSIC HALL.—Dean Edsall and her new leading man, Charles F. Gotthold, were most pleasing in the pretty sketch, *The Two Rubies*. The Willett and Thorne company battered themselves and the furniture, and got lots of laughs for their sketch, *An Uptown Flat*. Carrie Scott showed what a real Bowery girl was like. Smith and Cook, in their funny hobo business, were popular. Clivette performed some excellent feats in sleight of hand. Also on the bill were John and Nellie Healy, the Rossi Brothers, and the Troubadour Four.

KOSTER AND BIAL'S.—Le Reve, which was produced here last week, is reviewed elsewhere. The feature of the vaudeville bill was the American debut of May Belfort, "direct from the Empire Music Hall, London." She sang two French songs, which seemed to make hits with those who understood their meaning, as she was warmly encored. Her third song was in English, with a French accent, and was called "What's Wrong?" This ended her turn, which is quite good of its kind. She would probably make a better impression if she sang in English altogether, as French songs are rather tiresome to those who do not comprehend their meaning. The Rogers Brothers continued to make a hit in their Dutch specialty. They introduced a short burlesque of Le Roy's cabinet trick, which is quite funny. Paulinetti and Piquo's bar act met with warm approval. Paulinetti displayed his great strength of arm to advantage, and Piquo's antics were laughed at. Servais Le Roy worked his sleight-of-hand tricks on the stage and in the audience, and presented his illusion of "the vanishing man." The Pantser Brothers, who have settled down for a run, did their head-balancing act, which is very good, but is becoming too familiar to our theatrogoers. Joie De Witt played "The Lost Chord" on her violin with excellent expression. It was quite a relief to get even this much change in her repertoire. Bud Snyder did some very neat tricks on his bicycle. Hector and Laureine continued to do their grotesque act, and Onda opened the bill with a neat trapeze act.

OLYMPIA.—War Bubbles, the new extravaganza by Oscar Hammerstein, continued its successful run. Marguerite Sylva replaced Arline Crater in the role of Nichette, and gave a very pleasing performance. Cheridah Simpson, Chris Bruno, Yorke and Adams, Oscar Figman, and Lucy Nelson continued to make merry. Frances Lee, the new soprano discovered by Mr. Hammerstein, aroused enthusiasm by her singing of "The Star Spangled Banner." A performer billed as the Great Layette made his New York debut and scored quite a hit. He did a little of everything, including facial imitations, under a big hat which he twisted into all sorts of shapes. He also did some good shooting with a bow and arrow, and drew a picture in six sections which he afterward joined together. His best trick was an imitation of Sousa leading his band, for which he was heartily applauded. Marguerite Sylva continued to win applause with her popular songs. T. Nelson Downs manipulated his coins with great dexterity. Provo did some juggling tricks which caught the fancy of the audience. Adelman and Lowe played xylophone selections admirably. Johnson and Dean capered nimbly and won applause. The opening of the roof-garden was announced for Thursday evening last, but it was postponed on account of the inclement weather.

PROCTOR IN LONDON.

F. F. Proctor has decided to try the experiment of a continuous house in London. Marcus R. Mayer has been commissioned to lease one of the theatres on the Strand immediately, and the scheme will be gotten under way as soon as possible.

In speaking of the matter on Friday, General Manager J. Austin Fynes said: "We have outlined our plans very carefully, but are not ready as yet to give the name of the theatre or the date of opening. The house will be run on the lines which have made the continuous theatres so profitable here, and we feel that when the Londoners catch on to the idea they will give us very liberal patronage. Everything possible will be done to make the house and the programme attractive. The performers will be engaged strictly on their merits, and while we expect to employ a great many American actors, we will also use anything good we may see on the other side."

It will be interesting to watch the result of this experiment, which stands a good chance of being successful. The prices will be reasonable, about the same as those prevailing here, and there is a large middle class in London who will probably take advantage of the long entertainment at short rates.

FLORRIE WEST RETURNS.

Florrie West arrived in New York last week looking well and strong, after her long sojourn in England. She is one of the features of this week's bill at Tony Pastor's, and will continue to fill engagements at various vaudeville theatres until August, when she will leave to fill an extended engagement in the principal cities of Australia.

A POPULAR DANCER.



MLLE. RIALTA.

Above is a picture of Mlle. Rialta, one of the most popular dancers now before the public. Mlle. Rialta has made hits with several well-known companies, and has appeared in nearly all the prominent vaudeville houses of the United States. She is a very pretty, attractive woman, and her graceful dancing, with its startling and novel accessories, has won for her unqualified praise from press and public.

LE REVE AT KOSTER AND BIAL'S.

A new operetta, called *Le Reve* (The Dream), was produced at Koster and Bial's on Monday, May 23. The book is by Joseph Herbert and the music by Max Gabriel, the popular orchestra leader of the house. The plot deals with a young painter named Michel, who is in love with Mlle. Daubigne. He is painting a picture of Hero and Leander. He has written to his sweetheart asking her to pose as Hero, and she has replied that his request is impertinent. When the scene opens, Michel is struggling to reproduce the beauty of his innamorata on the canvas, but his efforts are fruitless. He falls asleep and dreams that the figures in the painting come to life. He sees them step out of the frame, and hears Leander telling of his love for Hero. She tells him that she is in love with the painter, whereupon Leander returns to the frame. Hero tries to make love to the painter, but he is asleep, and after vainly endeavoring to attract his attention she returns to the frame. At this point Michel awakes, sees Hero in Leander's arms, and in a fit of jealous rage destroys the picture. He then falls asleep again, and is discovered by Mlle. Daubigne, who overhears him talking in his sleep of his love for Hero. She is angry, but he explains matters and the operetta comes to a happy ending, as she promises to pose for him after they are married.

The work was written with the view of allowing Adele Ritchie to display her talents and her figure in the dual roles of Hero and Mlle. Daubigne. She was in good voice and sang her numbers quite well, but her work did not make the piece a success. The curtain was not rung up on the operetta until very late, as it was placed at the very end of the long programme and the audience was tired. It is next to impossible to arouse any enthusiasm when the midnight hour is close at hand and people are thinking of home and bed, or of the seductive Welsh rarebit and ale, or bird and bottle. Thomas Green played Michel and Leander, and sang fairly well.

Taken all in all *Le Reve* is very dull, though some of Mr. Gabriel's music is very tuneful. It was very nicely staged. The single scene by Operi, showing an artist's studio, was an excellent specimen of the scene painter's art. A novelty in the chorus line was introduced by having some supposed busts break out into song.

Several immense floral pieces were handed over the footlights to Miss Ritchie. There were not as many as on the night when she appeared in *An Bail*, but then there were enough to satisfy even the most exacting prima donna. Miss Ritchie is being starred with a vengeance. Her name was printed on the programme in such large type that it took up all the space, and the names of the characters had to be placed underneath.

MORE IMPROVEMENTS AT THE PALACE.

General Manager J. Austin Fynes never lets up on the work of improving the appearance of the Pleasure Palace. A decided improvement was made in the appearance of the stage last week, when a new arch replaced the old one inside the proscenium. The stage of the Palace is so large that it is necessary to make it look a little smaller, so that the vaudevillians will show to greater advantage. The new arch is light in color and gives the stage a much more cheerful appearance than the old one did. The exterior of the house is now being looked after, and it will soon correspond in beauty with the interior. Mr. Fynes is handicapped in his work by the fact that the house is open seven days in the week, and there is no time to allow for paint to dry, but in spite of that fact he has accomplished wonders in changing the appearance of everything about the house.

A vast improvement is noticed in the management of the stage, for which credit is due to Mr. Elitch, who was for many years connected with Keith's Bijou Theatre in Philadelphia. He is a hard worker, and the neat settings are a source of constant delight to the patrons of the house. Mr. Proctor and Mr. Fynes are now considering several plans for changing the entire front of the Twenty-third Street Theatre. They will probably decide on a plan which will necessitate the removal of the entire front wall of the house, and when the improvements are completed it will be practically a new theatre.

By Sept. 1 the two Proctor houses in this city will be models of their kind, and Mr. Fynes will see to it that the bills are in keeping with their appearance.

TRULY SHATTUCK IS ILL.

The friends of Truly Shattuck, the popular vocalist, will be pained to learn that she is very ill at the Sisters' Hospital in Buffalo. She was singing at Shea's Garden Theatre when she was stricken. The physician attending her fears

that she has typhoid fever, and it will be several weeks before she can resume work.

"RAG-TIME WORDS."

James J. Morton, of Morton and Beville, writes as follows concerning his "rag-time words" idea:

PORTLAND, OREGON, May 17, 1898.

To the Editor of The Dramatic Mirror:

SIR.—I would like you to kindly correct a small reading notice in last week's *MIRROR*, which referred to our "rag-time words" as having been among the children twenty years ago, and called "Brooklyn talk." Such is not the case. You must mean "hog Latin" or "gibberish," which are well remembered to-day by a great many persons, young and old. We have simply hit upon an idea that pleases the public, and as usual an argument arises. If it were the "Brooklyn talk," hundreds of them would now be battling with it and trying to do it as we do. It is a combination of letters inserted in the word and the word used backwards. It is my own idea and no other person's.

The reason I have sent out circulars is to try and protect it till we return East, as several petty larceny actors who have heard it for a week are trying at it. I only write this to set myself right, because if there is any credit—and there seems to be—it belongs to me.

Yours respectfully,
JAMES J. MORTON

DALY OFF TO THE WAR.

T. Edward Daly, a member of the team of Fred and Nellie Daly, later known as *Romer and Collette*, has gone to the front to help in the cause of Cuban liberty. He has joined Company E, of the First Kentucky Volunteers, now on their way to Cuba. Daly is a big man, built like a dashing dragon, and ought to return with a Colonel's commission. If he is cornered in a hand to hand battle with the Spaniards, he can begin to tell them some of the stories he used to tell in the theatres, and if these do not overcome the Dons, he can sing a verse or two of his song, "That is the Difference Between Them." He has probably taken his dog "Finnigan," to act as mascot of the regiment, and when the Spaniards see "Finnigan" turning back somersaults every time Daly tells a chestnut, they will laugh themselves to death, and the Kentucky volunteers will be spared the necessity of shooting them.

VAUDEVILLE JOTTINGS.

Charles T. Aldrich has moved from the Palace to the Alhambra, in London, the management of the latter music hall having purchased his release.

Miac's City Club closed its season at Buffalo, May 21.

Charles H. Prince's new war song, "Ma South Carolina Rose," is meeting with popular favor everywhere.

Claude Gillingwater and Edward J. Heron received very flattering notices from the New Haven papers last week after the production of their farce, *The Wrong Flat*, at Poli's.

Dot Blanchard (Mrs. F. C. Merrill) will be a member of Waite's Comedy co. (Eastern) next season.

Ned Wayburn and Agnes Saye Wayburn, of May Irwin's co., will appear in vaudeville this Summer in a novel sketch, a feature of which will be Mr. Wayburn's rag-time piano playing.

Frederic C. Merrill, the baritone, has signed with Tom Miac for next season. He will do his illustrated song specialty.

Mudge and Morton made a decided hit last week at the Auditorium, Bridgeport, Conn. This week they are at Utica Park, Utica, N. Y.

Wills and Loretto began a tour of the Orpheum circuit last week at Kansas City. They were received with great favor.

Harry Bagge is busy rehearsing *A Husband's Holiday*, which he produced recently at Rochester with such success. He expects to put it on at one of the New York theatres very soon.

Elita Proctor Otis and Theodore Babcock were among the attractions at Proctor's Twenty-third Street house on Sunday, May 23.

At the funeral of "Tom" O'Brien a few days ago, in London, there were forty-five floral pieces sent by English and American performers. A sketch of one of them, in the shape of a shield, drawn by Charles T. Aldrich, is on view in Joseph F. Vion's office.

The following verse is submitted by James Richmond Glenroy, who writes that he thinks it will make a hit:

"Oh, Mr. Austin, he played the Howard in Boston; But he had an argument about two shows a day. He wrote to Proctor for a date; the answer came, 'You are too late.' And now he's going to work for Mickey Shea."

Katie Emmett and Hubert Sackett will produce, early in June, at Proctor's Theatre, a sketch entitled *A Suburban Home*, by Marion Sackett. This will be Miss Emmett's debut in vaudeville.

William Gray and his wife (Bertie Conway) are spending a few weeks in Buffalo, N. Y., with Ben Hendricks, of Ole Olson fame. They open at Keith's Bijou, Philadelphia, week of June 6.

Barr and Evans, the clever comedy duo, have closed a successful three weeks' engagement with Fred Rider's Moulin Rouge co. They opened May 30 on the Burke circuit of parks, and later on will play the Castle-Hopkins circuit.

Billy McClain informs us that the first annual benefit of the Benevolent Order of Colored Professionals will take place on June 6, at the Grand Opera House, Indianapolis, Ind. The prospects for its success are very promising. Mr. McClain is rehearsing a chorus of 200 voices for the occasion.

Burt Shepard, the American minstrel, sends THE MIRROR a postal card on which is printed the chorus of a new patriotic song by Felix McGlennon, which he is singing in London. It runs as follows:

"Let Jonathan and John Bull unite once more, Forgetting all their differences in days of yore. Let Britain's and America's flags together be unfurled, The English-speaking races then can whip the world."

A new spectacular entertainment called *A Trip to the Klondike*, which Robert Grau may handle, was produced at a downtown hall on Tuesday evening last.

De Bessell, the clay modeler, has made a hit in London.

Canfield and Carleton were very successful at the Leland, Albany, last week. They shared the honors with Helene Mora.

Goggin and Davis are as successful as ever in their efforts to amuse the public. Their acrobatic act is full of novel tricks and smart comedy.

A. G. Delamater has undertaken the management of the Lyceum Theatre, Niagara Falls, and will conduct it as a high-class vaudeville and burlesque house. His bill week of May 23 included the Zarros, the Patchins, Jessie Cole, Rosalia Garvilia, Alice M. Petersen, and Ede Vaughan.

Burto, the clown juggler, has finished successful engagements at the Howard and Olympia, in Boston. He will be at Tony Pastor's week of June 6, and opens on the German circuit at Savin Rock, New Haven, on June 20.

The Vilona Sisters, high-class musicians, filled a successful engagement at the Pleasure Palace last week.

The season of Barlow's Minstrels will open at Urbana, O. The roster of the co. is as follows: Harry Ward, J. A. Coburn and Lew Baldwin, proprietors; Harry Ward, manager; C. O. Schultz and Harry Benson, advance agents; Allen Acker, programmer;

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W. S. Coffey, orchestra leader; Joseph Norton, band leader; Ed C. Samson, amusement director; Will Stutz, stage carpenter; Harry Ward, Coburn and Baldwin, Fred Russell, Archie Hood, Ed C. Samson, Charlie Wilson, Ed Morton, Arthur Samson, Willie Hale, Hugh Cannon, Zeila, Billy Griffin, Frank Keeble, and Charles Ogle.

Frank L. Goodwin's new star, Armetesa Bowen-Dunham, who paid for having William Young's play, *Woman's Wiles*, cabled over from London, produced it as an extra feature at the matinee performance on Saturday last at the Harlem Music Hall.

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—The coming week will be the last for Papina at Keith's, where her engagement is recorded as the longest and most successful ever played by an artist of repute at this house. She opens in New York June 5 with her new dances. Others in next week's bill are James Horne, Justin Adams, Charlotte Dean, and Ella Mayer in a condensed version of *A Regular Fix*; the Quaker City Quartette, Gardner Brothers, Salerno, juggler; Frobel and Ruge, aerialists; Derenda and Breen, double club jugglers; and "Morrissey and Rich, comedy sketch. The biograph continues, but a new scheme for utilizing the services of the coon chorus in the song show will be tried in the form of a camp scene with original scenery, etc.

At the Lyceum next week will be Bryant and Watson's American Burlesquers. First part, *The Hebrew Charity Ball*. Burlesque, Bunko Bike, Olio, Mitchell and Love, Bryant and Davenport, Washburn Sisters, Watson and Dupree, Clarice Sisters, and Tom Nolan.

The regular season of the Grand will close May 30 with William J. Pail's co. in *Lucky Ranch*. The following day Mark Kent, a popular member of the stock co., will be given a benefit, thus closing the house.

There will be a rag-time festival at the Howard next week, for the cake walk will be a feature. The burlesque co. will appear in *The Crystal Slipper* and the olio will present the Punctilious Pantomimists, Madame Flower, with a double quartette, Kasten, Ducey and Kasten, the Black Bird Trio, Fitzgibbon Brothers, Higgins and Leslie, Cyr and Hill, Belle Verna, Ed Marville, Bert Hale, and May Walsh. A number of new pictures will be shown by the warscope.

At Austin and Stone's there will be a new patriotic musical sketch, *Our Blue Jacket*, Lincoln's Tally-Ho Minstrel, Franchville, Williams and Stone, the Tally-Ho Quartette, Mackie and Walker, the Bedard Troupe, Albene and La Brant, Daisy Dumont, Al. Dashington, Talben and Quinn, the Nonpareil Trio, Farrell and Dixie, Geraldine Sisters, Georgia Dore, and the Sisters Corners.

B. F. Keith has moved into his new offices over the Tremont Street entrance to his theatre, and in magnificence of appointments they equal the other portion of his handsome house. One feature is the elevator, which requires no attendant. The passenger wishing to use the car presses a button, and if everything is safe the elevator puts in an appearance. Entering the lift another button is pressed, and as long as the pressure is continued it will move up or down, according to the button used. If a door of the shaft is open the car will not move, and every precaution is taken to guard against accidents.

JAY BENTON.

PHILADELPHIA, PA.—Standing room was at a premium throughout the week at Keith's Bijou. The public fully appreciates the many good specialties offered. The new features for week commencing May 30 will introduce Joe Hart and Carrie De Mar, in *The Quiet Mr. Gray*; the Roscoe Midgels, in their pleasing specialties; Eckert and Heck, vocalists; Gilbert and Goldie, comedians; Ray L. Royce, comedian; Oceana, equilibrist; Swan and Bambar, acrobatic comedians; the Healeys, in a new comedy sketch; the Loretts; Tom Heiron, comedian; now war views on the biograph, which is a standard attraction.

The Trocadero closed a successful season May 28. The Lyceum announces for week of May 30 the *New White Crook Burlesque*.

The season is practically over and with the week of June 6 the Bijou and Lyceum will be the only places open for vaudeville.

S. FEINBERGER.

PROVIDENCE, R. I.—Bryant and Watson's American Burlesquers opened a week's engagement at the Westminster May 25 to a large audience. The show

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went with a dash and pleased everyone. The Hebrew Charity Ball opened the entertainment, leading parts being played by W. B. Watson, Harry Bryant, and Jeanette Dupree. In the olio were Mitchell and Love, Bryant and Davenport, Washburn Sisters, Watson and Dupree, Clarice Sisters and Tom Nolan. A farce called *Bunko Bike* closed. Business large. The Merry Widows May 30-4. Treasurer William C. Chase, of the Olympic, had his annual benefit 23, and two large audiences enjoyed the long programme. Among those who appeared were Chalk Saunders, Bernice Carey, Higgins Brothers, Madame Baratta Morgan, Eddie Buchart, Arline Hall, Victor Vase, Claude W. Sperry, Nellie Sterling, Everett Kempton, Teresa Carey, Goff and Shea, Professor A. S. Joselyn, Ideal Mandolin Quartette, and Jack McGrath and Ben Mulvey in a buck and wing dancing contest for a \$5 gold piece. Manager Spitz, of the Olympic, extended his season five days, and from 24 to 25 pictures of the Corbett-Fitzsimmons fight were shown. Prices were reduced during this engagement and business was fair.

HOWARD C. RIPLEY.

CLEVELAND, O.—Business continues good at the only first-class vaudeville house in the city, and it looks as though Drew and Campbell could keep their charming theatre, the Star, open all the year and

Louis, and next season, with Mrs. Maxwell (Daisy Dudley), will present a sketch now being written for them.

George Tolman will continue with Dorothy Neville as a member of the Original Gaiety Trio.

Mrs. Jeannette Dupre-Watson will close a very successful season with the American Burlesques on June 4. She will go immediately to St. Charles, where she will remain for two weeks to take a much needed rest. She has been working steadily for the past six years.

Manager John W. Vogel and the members of the Darkest America co. were tendered a social session by the Grand Rapids, Mich., Lodge of Elks, No. 48, on May 20.

Hampton and Johnson, musical artists, and Billy Miller, comedian, have been engaged for John W. Vogel's Afro-American Masadon Minstrels and Operatic Extravaganza co. for next season.

The Sisters Engstrom sailed last Wednesday on the Arctica for London, whence, after a brief visit, they will proceed to Stockholm, their native city, for a summer's rest, returning to America in August to rejoin the Rents-Santley co.

Hilda Thomas was the star of the bill at Shea's Garden Theatre, in Buffalo, N. Y., last week. She made a big hit and received very flattering notices from the papers. Miss Thomas and Mr. Barry will close their season of thirty-seven weeks (playing dates) on June 11. They will open their next season on Sept. 12, and will use their new act, Miss Ambition, written for them by Charles Horwitz.

Laura Joyce-Bell will be assisted by Collin Varrey when she makes her vaudeville debut at the Pleasure Palace on June 6.

James Horne has changed the name of his sketch from A Colonial Liner to An Awful Fix. He opens on the Keith circuit May 30, in Boston. Mr. Horne will be assisted by Charlotte Deane, Ella Mayer, and Justin Adams.

The production of Cook's Tours, which was announced for this week at Koester and Bial's for Wednesday evening, will not take place for several days. Vaudeville will meanwhile be supplied by the Rogers Brothers, Dutch comedians; Hector and Lauraine, grotesque acrobats; Budd Snyder, trick bicyclist; May Belfort, soubrette; Josie De Witt, violinist; Servais Le Roy, illusionist; Langsner, slack wire sharpshooter; Madame Vetter and her mysterious globe; the Pantzer Brothers, comed to head balancers; Paulinetti and Piquo, head acrobats, and others.

The bill at Keith's, which is missing from its usual place in THE MIRROR this week, is as follows: Rose Coghlan, in Nance Oldfield; John J. Burke and Grace Forrest, comedy duo; Press Eldridge, comedian; Watson and Hutchings, German sketch; A. O. Duncan, ventriloquist; the Seymours, acrobats; Genaro and Bailey, comedy duo; Cooke and Clinton, sharpshooters; Raymond and Clark, The Actor and Flag; Miles and Raymond, the Freese Brothers, Mortimer and Darrell, and M. De Villiers.

AMATEUR NOTES.

The St. John, N. B., Bicycle and Athletic Club gave a most successful minstrel performance May 18-20. In the bill were Nunk Duff, Scud Hope, Frank A. McClaskey, Budd Linz, Jake Mack, Harry P. Dunn, Burr Dock, Ben Olde, A. H. Lively, Jack Turton, R. S. Ritchie, A. H. Lindsay, J. E. McPaeke, James Duffell, Sidney Young, Harry Doody, and Frank Watson.

OBITUARY.

JAMES CARDEN.

James Carden, an actor who had played in nearly every country of the globe, died suddenly last Monday at his home, 1512 Mount Vernon Street, Philadelphia. He was born in Ireland in 1835, but his stage life began in this country when at the old Jenny Lind Theatre in San Francisco he played the servant in The Iron Chest to the Mortimer of the elder Booth. This was the occasion of Junius Brutus Booth's first appearance in California and of the first appearance as Wilfred of Edwin Booth. Mr. Carden was at that time a mere stripling, but old actors saw in him a lad of great promise. He remained on the Coast for several years, playing with the Gougenheim Sisters at the old American Theatre and in the companies of Edwin Booth and Laura Keane. In 1858 he came East. For seven years he played exclusively in the small towns, until in 1865 he was engaged by Mrs. John Drew as leading man of the Arch Street Theatre Stock, in Philadelphia. Later he was a brilliant member of the famous Wallack-Davenport combination, and then became leading man of the Grand Opera House, in this city, under the management of James Fisk. After traveling for two more seasons with Lucille Western and with John McCullough he was engaged by George Coppin to go to Australia. He is said to have been paid the then almost unprecedented salary of \$500 a week. Onward he went to India and thence to Africa. Then he received a fine offer from the Court Theatre in London, where he filled engagements under Charles Reade and Wilson Barrett. He married there Lucy Marston Hersand, daughter of John Hersand, editor of the London Athenaeum. He next went starring through the provinces of Great Britain until Augustin Daly brought him from England for a leading part in The Flash of Lightning. After playing some months in this melodrama Mr. Carden joined Madame Janaschek's company to play Macbeth and other leading parts. Another trip to Australia followed, where he remained three years under the management of Williamson and Garner, and then returned to San Francisco, where he delivered the closing address in the old California Theatre. Here it was that John McCullough and Carden formed a friendship that was only broken by death. Of late years Mr. Carden had played engagements with various legitimate combinations. He joined the Forepaugh Stock in Philadelphia on Jan. 23, 1896, appearing in Called Back. He was a member of this organization at the time of his death. Mr. Carden was taken ill with Bright's disease May 11. He was a member of Meridian Sun Lodge, No. 158, F. and A. M. His wife died a year ago and he leaves a daughter. Funeral services were held last Friday at the Church of the Nativity, Philadelphia, and the interment was at Norwood.

NOTES.

Frank H. Dunn, Esteemed Leading Knight of Elizabeth Lodge, No. 28, B. P. O. E., died May 23 of Bright's disease, after a short illness. At the time of his death Mr. Dunn was assistant prosecutor of the Union County Court. He was buried at Providence, R. I.

Lucia Boone, wife of Professor Boone, the hypnotist, died at her home, Paris, Ky., May 21, of cerebral effusion.

W. W. Roberts, proprietor of the Opera House, Hartford, Conn., died in that city last week of erysipelas. He was born in 1812, and managed the theatre for many years.

Charles J. Shields, scenic artist for eight years at Morosco's, San Francisco, died May 15 at Oakland, California.

Married.

COWLES-CLEARY. — Eugene Cowles and Lizzie Cleary, at Hoboken, N. J., on May 22.

FOWLER-DYER. — Smith N. Fowler and Bertie Dyer, at Appleton, Wis., on May 28.

LILLEN-YOUNG. — At Jersey City, on May 22, Hat tie Lilien, of Brooklyn, N. Y., to James J. Young, of Jersey City.

MAIN-CLEVELAND. — George Carpenter Main and Camille Cleveland, at Winnipeg, Man., March 15.

REILLY-NORTHAM. — Thomas M. Reilly and Maude E. Northam, at Brooklyn, N. Y., on May 11.

Died.

BOONE. — At Paris, Ky., May 21, of cerebral effusion, Lucia Boone, wife of Professor Edwin Boone.

DUNN. — At Elizabeth, N. J., May 23, Frank H. Dunn, of Bright's disease.

ROBERTS. — At Hartford, Conn., W. W. Roberts, aged 86 years, of erysipelas.

SHIELDS. — At Oakland, Cal., May 18, Charles J. Shields.

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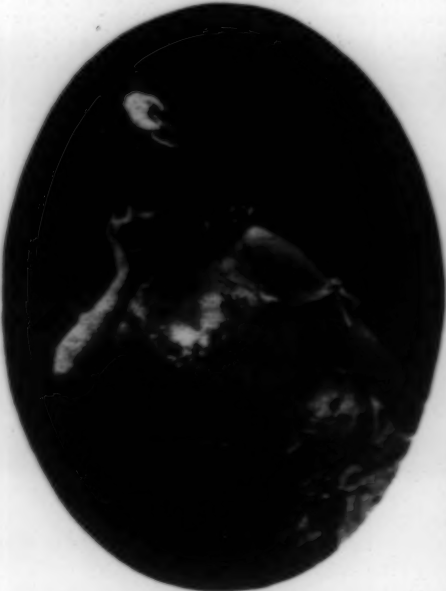
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CHATS WITH PLAYERS.



JEFFREYS LEWIS.

Few actresses have filled the position of leading lady in a metropolitan stock company before they were out of their teens. Jeffreys Lewis is among the few who have had such an honor thrust upon them. Lester Wallack saw her play *Emeralda* in Notre Dame at the Fourteenth Street Theatre and without hesitation offered her the opportunity of playing the leading female roles in the famous Wallack Stock company, then performing at the theatre known to-day as the Star. Recently Jeffreys Lewis was playing *Cassy* in *Uncle Tom's Cabin* at the Star—on the same stage where twenty years ago her beauty and histrionic achievements were the talk of the town.

Seeing her name in the cast a Mirror representative attended the performance, and became fully convinced during the last act of the play that Jeffreys Lewis is entitled to rank as one of the best actresses on the American stage. After the performance the Mirror man sent his card to Miss Lewis and had the following chat with her in regard to her interesting career:

"You and your sister Catherine were both born in England, were you not, Miss Lewis?"

"Yes; we were born in Wales, where my father's ancestors have lived for many generations. The eldest child has always borne the name of Jeffreys. My full name is Mary Jeffreys Lewis. My father's name was Richard Jeffreys Lewis, and my boy's name is Harry Richard Jeffreys Mainhall. The letter 'M' has run all through my career. A manager called Mansell, whose real name was Maitland, brought me to this country. Tom Maguire engaged me for his California theatre. I played *Zicka* in *Diplomacy* with Harry Montague. My first husband was Adolph Maitland. I obtained a divorce from him in Australia on account of a woman called Maggie Mensies. The name of my husband is Harry Mainhall, and my baptismal name is Mary. Then I have a pronounced 'M' in the palm of my hand, which means all sorts of things—misery, money—"

"And mascot?"

"Well, I've certainly had my share of luck, so far as my career on the stage is concerned. I made my first appearance before I was out of short frocks. I was bent on being an actress ever since I can remember. So I began to sport the lines of Shakespeare's heroines almost as soon as I could read. While I was attending school in Wales my father took me to London for the holidays. There I hunted up the famous actor, Edmund Phelps, and asked him to hear me recite various scenes of *Portia* in *The Merchant of Venice* and of *Lady Constantine* in *King John*. Then I asked him to tell me candidly whether I had sufficient talent to become an actress. He told me that he usually tried to dissuade would-be actresses from entering upon a professional career, but that in my case his advice was 'most assuredly go on the stage' if my folks were willing. My father was a Royal Academician and a very fine artist. Moreover, he had an independent income, so that there was actually no need of my earning my own living at that time. He naturally was opposed to a stage career for my sister Catherine and myself, but gave his consent when he found that competent judges encouraged us to become actresses. Mr. Phelps, after hearing me recite, wrote to Mrs. Wyndham, who was then managing the Theatre Royal in Edinburgh, who engaged me on the strength of his recommendation. While at Edinburgh I played in the support of Charles Matthews, Horace, Wigan, J. L. Toole and other star performers. During my engagement there I played in an extensive repertoire, ranging from farce to tragedy. The summer following that engagement I played with Isabella Bateman at the Lyceum Theatre, of London, in *Medea* and *Leah the Forsaken*. W. G. Wells, the dramatist, offered to write a play for me, but I accepted an offer to go to America with a company under the management of Mansell. We opened at the Fourteenth Street Theatre in New York in Notre Dame. Thomas C. King played *Quasimodo* and I appeared as *Emeralda*. I was still in my teens and my figure was so slight that the papers used to refer to me as Little Miss Lewis. I had the good fortune to attract the attention of Lester Wallack, who engaged me as leading lady of his stock company, and I opened with him at Wallack's in the *Liar*."

"And made a hit?"

"Well, I received some very good notices, and Mr. Wallack was very complimentary about my acting. I played all the leading business at Wallack's for several years in such plays as *A Scrap of Paper*, *Rosedale*, *Money*, *The Man of Honor*, *Ours*, *Caste*, *Romance of a Poor Young Man*. I was in the cast when Harry Montague opened in *Partners for Life* at Wallack's, and played with him until shortly after *The Shaughraun* was produced, when I was engaged by Augustin Daly to play leads and comedy during the summer engagement of his company in San Francisco, appearing in *Man and Wife*, *Frou Frou*, *School for Scandal* and other plays. I meant to tell you that I had made a previous summer trip to the Pacific Coast while I was still a member of Wallack's company. I was engaged for the summer months by Tom Maguire to play at the Bush Street Theatre at San Francisco. I remained under Mr. Daly's management playing juvenile parts at the Fifth Avenue Theatre until he gave up that house. I played *Mary Standish* in the original New York production of *Pique*, and was afterward featured in *Pique* all over the country when Mr. Daly sent that play on the road. I also played lead-

ing roles with Edwin Booth when he was filling an engagement at the Fifth Avenue Theatre.

"Where did you act after leaving Mr. Daly?"

"I was engaged by James Duff and Frederick Warde to play leads during the season at the old Broadway Theatre. During that season I supported all the male stars that appeared at that house. I also appeared with Clara Morris and Charles Fechter, and played the leading female role in *Exiles*. It was at that time that Lester Wallack was about to produce *Diplomacy* at Wallack's. He offered me the part of the Countess Zicka, and now that I look back on that offer I think that I missed a great opportunity in refusing it. My refusal was owing to my loyalty to Mr. Duff, who was not doing exactly a land-office business at the Broadway, and said that he couldn't spare me, as it would ruin his season. I afterward played *Zicka* when Harry Montague took *Diplomacy* on the road, but it was not the same thing as if I had originated the part in New York. I was acting *Zicka* when poor Montague collapsed on the stage in San Francisco, and requested the stage hands to 'ring down the curtain.' He was a lovely fellow, and I don't think he had an enemy in the world. Lester Wallack was another charming man that everybody liked. Dion Boucicault was the greatest stage-manager that ever directed any rehearsal in which I took part. He was irascible at times, but nobody disliked him on that account, because he was not ill-natured and his irascibility was only due to his artistic nervousness. When he was not rehearsing he was the soul of congeniality. By the way, Mr. Daly is very much like Boucicault as a stage-manager, and he treated me very handsomely while I was under his management."

"Didn't you retire from the stage for a while?"

"Yes; after my marriage to Mr. Mainhall I retired from the stage for about a year. I re-appeared at the California Theatre, receiving a salary of \$1,000 the opening week. I played during that engagement with Lester Wallack in *Rosedale*, with Charles Coghlan in *Money*, with Dion Boucicault in *The Shaughraun* and *Kerry*, and with Lawrence Barrett in *York's Love*, *Hamlet*, *Merchant of Venice*, and *Richelieu*. After that James O'Neill and I were stock stars at the Baldwin Theatre. The second season of Hazel Kirke I played *Hazel* at the Madison Square Theatre, in New York. Then followed a starring tour in *Two Nights in Rome*, and a tour to Australia, where I appeared in *Fedora* and other plays at Melbourne, Sydney, and Adelaide. On my return from Australia I starred for a number of seasons, principally out West, in *La Belle Ruse*, *Diplomacy*, and *Forget-Me-Not*."

"Do you like 'adventures' roles?"

"Yes, if they are natural adventures, with a sentimental interest and plenty of feminine human nature. If I can find a new play with an adventures of that type I intend to star in it next season. I don't believe that I could do any effective work with a typical theatrical adventures, for the simple reason that I must feel a part in order to act it well. I don't mean by feeling a part that I'm so lost in it that I forget that I am acting. That's rubbish. I don't belong to that 'school of acting.' I mean that when I act an emotional role, for instance, I am so absorbed in the part that I actually feel the emotion it requires. This does not rob me of the consciousness that there is an audience on the other side of the footlights. Nor do I forget to pay attention to the technical requirements of acting. Merely feeling a part, however, doesn't make the actor or actress. The actor must be taught how to use the machinery of acting—how to use his legs and how to use his arms—principally how to leave them alone. You can tell a good actor by the 'atmosphere' he brings on the stage the moment he makes his first entrance. You feel that he has learned his trade and knows how to use his tools. You feel also that he has artistic imagination and he thus gives you an effective realization of the character he is acting."

AT THE ACTORS' FUND.

Louis Aldrich, president of the Actors' Fund, talked hopefully to a Mirror man about the present pecuniary condition of the Fund.

"During the past year," he said, "I have succeeded in persuading no less than thirty-five prominent actors to become life members. A life membership means \$50 to the Fund, and consequently it is enriched this year by \$1,750. As the usual annual enlistment of life members is, at the most, five or six, I feel that my labors in swelling the list by thirty-five have not been in vain."

"I was much incensed," continued Mr. Aldrich, "at reading an article in a certain publication quoting me as saying that the Actors' Fund was greatly imposed upon by unworthy applicants for relief. Now, as a matter of fact, every charity is more or less imposed upon. I am well aware that there are actors who sell their meal tickets for drink. Such cases are, I am glad to say, exceptional. The majority of members of the Fund do not abuse its privileges."

ENGAGEMENTS.

For the Calhoun Opera company, opening at Racine, Wis., June 5: Emily White, Cora E. Ferris, Nellie Hartley, Frank Wayne, H. J. Lyman, John McDade, James T. Kelly, Frank Blair, Dot Carter, Leo Kendall, Emmett Devoy, Tony Bernard, and chorus of twenty; H. F. Gruendler, manager.

Harry Davies, leading tenor of the Columbia Opera company for the past two years, by the Reading, Pa., Traction Company, for a summer season of sixteen weeks.

The Clarice Sisters, for *A Spring Chicken*. Della Clarke, for *Hope Stanton* in *The White Squadron*.

Marcus Moriarty has been re-engaged for Julia Arthur's company.

Ned Wayburn, re-engaged as May Irwin's stage-manager for next season. Aside from his duties in directing the stage, Mr. Wayburn will do his "rag-time" piano specialty, which has become a decided feature with Miss Irwin's plays.

Tony and Mark Hart, for *At Gay Coney Island*.

One of the latest engagements for William H. West's Minstrel Jubilee is that of Richard J. Joe, the popular singer of ballads. Ed Gorman, who is at present a member of Mr. Joe's quintette, has also been engaged.

Vivian Townsend, with May Irwin, for next season.

H. W. Frillman, basso, for William H. West's Minstrel Jubilee.

Edmund L. Breese, re-engaged as leading man with James O'Neill for next season.

Priestly Morrison goes with the Dominion Stock company as stage-director.

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Annie Myers

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Anna Layng

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Alida Cortelyou

Wilson Barrett Co. Lyric Theatre, London.

Alice Johnson

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Ella Bailey Robertson

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